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Oratorios and Cantatas

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# THE MESSIAH

*An Oratorio*

For Four-Part Chorus of Mixed Voices,  
Soprano, Alto, Tenor, and Bass Soli  
and Piano

by

G. F. HANDEL

Edited by  
T. TERTIUS NOBLE


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MAX SPICKER

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## INTRODUCTORY NOTE

THE MESSIAH, Händel's most successful and best-known oratorio, was composed in the year 1741 in twenty-four days, from August the 22d to September the 14th. It was first performed at a concert given for charitable purposes at Dublin, Ireland, on April the 13th, 1742, Händel conducting the performance in person.

According to the historical evidence, Händel knew that the Dublin orchestral and choral resources were by no means on a par with those of London, and was markedly influenced by that circumstance in the composition of his work. In his choruses he did not go beyond four-part writing, and kept his orchestra within the most modest limits, so that no instrument except violin and trumpet plays a solo part, and oboe and bassoon do not appear at all in the score, although these instruments participated in the performance, as was proved by a later discovery of orchestra-parts written for both. Thereafter Händel, beginning with March the 23d, 1743, brought out *The Messiah* every year in London with great applause; in the course of time he made various alterations in certain numbers, set several new ones to music, transcribed a few arias for different voices, but left the work as a whole unchanged, both vocally and instrumentally, from its original form; thus bearing witness that, despite its limitations, this primitive conception of the work was likewise the enduring one.

As the centuries have passed, a considerable number of vocal scores have, of course, been made after Händel's partition; notably that by Dr. Clarke (Whitfield-Clarke, 1809), and a later one by Vincent Novello. Their value, however, was more or less doubtful, their character being rather that of transcriptions in pianoforte style, with not infrequent arbitrary or capricious aberrations, than a faithful and exact reduction of the orchestral score. Neither have the more recent editions of vocal scores based on the Mozart orchestra score, with its many contrapuntal charms, quite fulfilled expectations, as they materially increased the difficulty of the piano part.

Hence, a vocal score which should be in every way reliable and practical has become a matter of prime necessity. The present edition agrees at every point with Händel's original score, as it follows the facsimile edition of this

latter with most careful exactitude. Slight deviations from the original, which in the course of many years have obtained almost traditional authority, are inserted in small notes in every case, the professional artist being left free to employ them or not, at his discretion.

With regard to the performance of this grand work by chorus and soloists, much of importance might be said; but this would lead too far afield, and we shall, therefore, confine ourselves to the matters of chiefest concern. The direction of the choruses, which in our Master's works are for the most part peculiarly prominent in their monumental character, will naturally be entrusted to competent chorus conductors, who will care for crystallizing precision of execution and a clear, logical conception, and who are responsible for these points.

The interpretation of their parts by the soloists is a different affair. Here we confront the weighty question: "May the soloist proceed subjectively, or must he proceed objectively?" Probably the best answer to this crucial query is found in a passage from the unrivalled work of an authority in this province, namely, "Die Lehre von der vokalen Ornamentik des 17. und 18. Jahrhunderts," by Dr. Hugo Goldschmidt. He writes: "The essence of reproduction, to feel and re-create that which was felt and imparted by the creator, does not exclude—within natural limitations—the assertion of creative power. The modern theory of æsthetics founded by Lipps rightly proceeds from the idea, that the interpreting artist creates, in a sense, the work anew. With his gradual penetration of the art-work he creates new values, which are of the highest importance for art, because, without them, the creations of the great masters are only so much writing, and thus remain sealed to enjoyment. But the interpreter's work is no mere execution, comparable, let us say, to that of the builder who transmutes the architect's plans into material reality. His task is rather to seize the vital conception of the art-work, to blend it with his own ego and the views of his period, and thus to imbue it with life and effectiveness. Whether singer or instrumentalist, he is a child of his time. His artistry is a product of its mental culture. It develops and changes with the evolution of artistic requirements. His formative and emotional powers are



## INTRODUCTORY NOTE

derived from the spirit of the epoch to which he belongs. Consequently, we shall always approach the art-productions of earlier times through the medium of our own spiritual and emotional nature. It follows, that the domain which such artistic reproduction may open to us, although of great extent, and as broad in scope as the points of contact with modern sensibility can reach, will be dependent in any given period on a constantly shifting relation to the treasures of former ages. The genuine, great masterworks of the past retain their importance; they are immortal; but our relations to them are not constant, and change with the changing impressionability of the times. We hear the works of these past-masters of former centuries—of Palestrina, Gabrieli, Händel and Bach, yes, even of Mozart and Beethoven—with other ears than our forefathers, or even than our grandfathers. What we have experienced since their time, whatever we have wrested to our eternal gain, this it is which sounds in those works to our ears. Much that charmed former generations has no effect in ours; so much is part and parcel of the time which gave it birth, and decays with its passing. Only what is exalted over time and place remains as eternal gain; and here, again, another generation finds new treasures that earlier ones passed by unheeding. This is the unfailing criterion of true greatness, that its creations continually beget ever-new, ever-changing values, that they bring to each successive generation new revelations. Consider the history of Händel's art. The eighteenth century, in its latter half, admired it in the form of arrangements by contemporaries, those by Mozart and Hiller. Our present-day musical interpretation—on Dr. Chrysander's initiative—has gone back to the historically authenticated form, and disclosed to us the true Händel in his full grandeur. But it owes its success, not to a recognition that things must be so because Händel would have them so, but because they appeal more directly to our sense and feeling than do the arrangements of the eighteenth and nineteenth centuries."

Such are the pregnant and weighty pronouncements of an experienced man, deeply versed in musico-historical lore and research. They should be of the highest value to the serious artist.

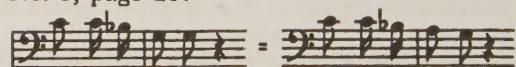
Here a word shall be said touching the employment of the appoggiaturas in the recitatives and (in isolated cases) also in the arias. They are, of course, not given in this edition, or indicated only very infrequently.

The Appoggiatura, in Händel's works, must be treated with the utmost caution and nicest discrimination. It should never be regarded as a mere ornament, but always fulfil some declamatory, melodic or harmonic function. Do not lose sight of the fact, that the appoggiatura lends greater elasticity and emphasis to the flow of melody and declamation, and also to the musical expression; at the same time, one cannot be too careful not to introduce it too often, for this would doubtless produce an unpleasing and inadmissible monotony instead of enhancing the effect.

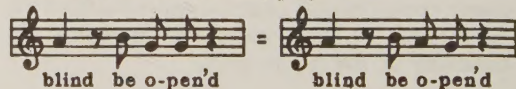
According to historical evidence, Händel permitted his singers to employ appoggiaturas, and even melismata and cadences, in the arias of his oratorios; he invariably insisted, however, that they should not be mere embellishments serving simply for outward display of vocal effect, but calculated to promote the melodic flow and declamatory expression, and must, consequently, possess musical meaning and value. Mistakes in the use of these ornaments can be prevented only by a thorough knowledge of the development of vocal embellishments, a certain penetration into the spirit of Händel's oratorios, and a refined taste in matters pertaining to musical æsthetics.

The Appoggiatura is unquestionably the most important and most frequently employed among the ornaments, and a few general observations concerning the principles involved can hardly fail to be welcome; more especially as they are accompanied by a number of practical illustrations.

An appoggiatura is in place where its introduction brings about a diatonic succession, and more particularly across the bar, in order to avoid the leap of a third; for example in No. 5, page 26:



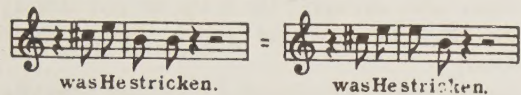
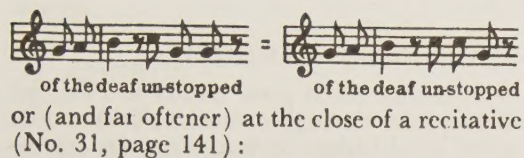
come to His temple                      come to His temple  
and similarly within the boundaries of one measure, as in No. 19, page 94:



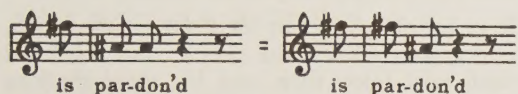
These latter must, however, be introduced with careful discrimination; otherwise appoggiaturas of this sort are very apt to produce a feeling of monotony and an interruption of the melodic flow. Another species of appoggiatura which may be used very effectively is the leap to the fourth below; this occurs both in the midst of a measure (No. 19, page 94):



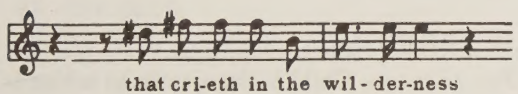
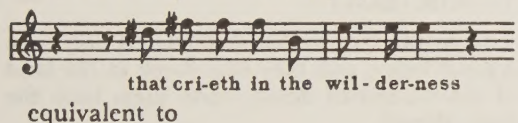
## INTRODUCTORY NOTE



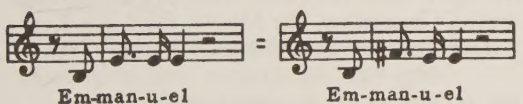
Besides these, the leap of the appoggiatura to the sixth below is occasionally met with (No. 2, page 9):



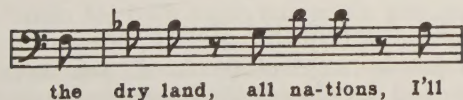
The appoggiatura leading upward by a step is seldom or never employed; leading up by a leap it is very successfully applied in certain cases, for example in No. 2, page 9:



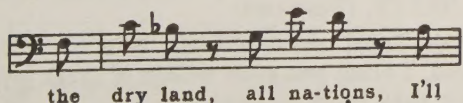
or No. 8, page 47:



Great discretion and sound judgment are, however, very necessary for governing the employment of this upward-leaping appoggiatura; for if, in a quite analogous situation, as shown in No. 5, page 25:



the appoggiatura were introduced at the similar points:



this would be, not simply a regrettably blunder, but a total misinterpretation of this important passage.

Illustrations of this kind show most convincingly how important it is that the singer should treat each case, as it arises, logically and

discreetly, and how the appoggiatura, in apparently analogous situations, must sometimes be employed and at other avoided. The finest and most striking examples of this description, in our opinion, are those given by Händel in *The Messiah* on page 129 (No. 29): "Thy rebuke hath broken His heart," and on page 140 (No. 30): "Behold, and see." These two numbers, which are among the most beautiful, sublime and affecting of all that Händel has given us in his oratorios, and which convey a sense of mournful, hopeless anxiety in a manner of almost unparalleled realism, should be attentively studied by every oratorio-singer who truly loves his art.

We seize this occasion to direct attention to another important matter, which ought to be mentioned, if for no other reason, because it is unnoticed in all the other vocal scores. We refer to the chorus "Glory to God!" page 82 (No. 17). Here Händel inserted in his original score the following phrase: "da lontano e un poco piano" (as from a distance, and rather softly); and only thus should this chorus be performed. It appears to us that, relying on Händel's directions for the dynamics of this number, there can be no doubt that he intended a gradual approach (augmentation) of this solemn chant, as of an increasingly urgent, divinely inspired announcement, followed by an equally gradual *decrescendo* withdrawal. Supporting evidence is found in the postlude, which, after a grand *fortissimo* climax of the chorus, dies away to a whispered *pianissimo*.—The authenticity of the above reading has occasionally been called in question, with argument both in speech and writing; but such questioning can rest only on a lack of acquaintance—or an inexact acquaintance—with Händel's original score. So, in order to settle this important point definitely, we publish at the beginning of this edition a facsimile of the first page of this chorus from Händel's original manuscript, which should suffice to set the question at rest forever.

In our edition the greatest care has also been bestowed upon the word-text, and each number provided with a correct reference to the corresponding section in the Bible.

We can, therefore, publish this edition with the consciousness that it has been prepared with the thoroughness and reverent care due to this eternally beautiful masterwork.

MAX SPICKER.

New York, March, 1912.



# THE MESSIAH

## PART I

### 1. OVERTURE

#### 2. RECIT. *Accompanied.* (TENOR)

Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

#### 3. AIR (TENOR)

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

### 4. CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

#### 5. RECIT. *Accompanied.* (BASS)

Thus saith the Lord of Hosts:—Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

#### 6. AIR (BASS)

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.

### 7. CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

#### 8. RECIT. (ALTO)

Behold, a virgin shall conceive, and bear a Son, and shall call his name EMMANUEL, God with us.

#### 9. AIR (ALTO) AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

#### 10. RECIT. *Accompanied.* (BASS)

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

#### 11. AIR (BASS)

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

### 12. CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

### 13. PASTORAL SYMPHONY

#### 14. RECIT. (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flocks by night.

#### RECIT. *Accompanied.* (SOPRANO)

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

#### 15. RECIT. (SOPRANO)

And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

16. RECIT. *Accompanied.* (SOPRANO)

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

17. CHORUS

Glory to God in the highest, and peace on earth, good will towards men.

18. AIR (SOPRANO)

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy king cometh unto thee.

He is the righteous Saviour, and He shall speak peace unto the heathen.

19. RECIT. (ALTO)

Then shall the eyes of the blind be opened,

and the ears of the deaf unstoppèd; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

20. AIR (ALTO)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

AIR (SOPRANO)

Come unto Him, all ye that labour and are heavy laden, and He shall give you rest.

Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

21. CHORUS

His yoke is easy and His burthen is light.

PART II

22. CHORUS

Behold the Lamb of God, that taketh away the sins of the world.

23. AIR (ALTO)

He was despised and rejected of men: a man of sorrows, and acquainted with grief.

\*[He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.]

24. CHORUS

Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

25. CHORUS

And with His stripes we are healed.

26. CHORUS

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.

\*The latter part of this Air is usually omitted.

27. RECIT. *Accompanied.* (TENOR)

All they that see Him, laugh Him to scorn, they shoot out their lips, and shake their heads, saying:—

28. CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

29. RECIT. *Accompanied.* (TENOR)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him.

30. AIR (TENOR)

Behold, and see if there be any sorrow like unto His sorrow.

31. RECIT. *Accompanied.* (TENOR)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken.



32. AIR (TENOR)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

33. CHORUS

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord of Hosts, He is the King of glory.

34. RECIT. (TENOR)

Unto which of the angels said He at any time, Thou art my Son, this day have I begotten Thee?

35. CHORUS

Let all the angels of God worship Him.

36. AIR\* (BASS)

[Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.]

37. CHORUS

The Lord gave the word: great was the company of the preachers.

38. AIR (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

39. CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world.

40. AIR (BASS)

Why do the nations so furiously rage together? [and] why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

41. CHORUS

Let us break their bonds asunder, and cast away their yokes from us.

42. RECIT. (TENOR)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

43. AIR (TENOR)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

44. CHORUS

HALLELUJAH! for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ: and He shall reign for ever and ever.

KING OF KINGS, AND LORD OF LORDS, HALLELUJAH!

PART III

45. AIR (SOPRANO)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth:

And though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first-fruits of them that sleep.

*\*This air is usually omitted.*

46. CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

47. RECIT. *Accompanied.* (BASS)

Behold, I tell you a mystery: We shall not all



sleep; but we shall all be changed in a moment, in a twinkling of an eye, at the last trumpet.

48. AIR (BASS)

The trumpet shall sound, and the dead shall be raised in corruptible, and we shall be changed.

\*[For this corruptible must put on incorruption, and this mortal must put on immortality.]

49. RECIT.† (ALTO)

Then shall be brought to pass the saying that is written: Death is swallowed up in victory.

50. DUET (ALTO AND TENOR)

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

51. CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

52. AIR (SOPRANO)

If God be for us, who can be against us? who shall lay any thing to the charge of God's elect? It is God that justifieth, who is he that condemneth?

It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

53. CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.  
Amen.

*\*The latter part of this Air is usually omitted.*

*†This and the three following pieces are sometimes omitted.*

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42.	Recitative ( <i>Tenor</i> )	<i>He that dwelleth in heaven</i> 189
43.	Air ( <i>Tenor</i> )	<i>Thou shalt break them</i> 189
44.	Chorus	<i>Hallelujah!</i> 193

### PART III

45.	Air ( <i>Soprano</i> )	<i>I know that my Redeemer liveth</i> 204
46.	Chorus	<i>Since by man came death</i> 210
47.	Recit. accompanied ( <i>Bass</i> )	<i>Behold, I tell you a mystery</i> 214
48.	Air ( <i>Bass</i> )	<i>The trumpet shall sound</i> 214
49.	Recitative ( <i>Alto</i> )	<i>Then shall be brought to pass</i> 222
50.	Duet ( <i>Alto and Tenor</i> )	<i>O death, where is thy sting?</i> 222
51.	Chorus	<i>But thanks be to God</i> 225
52.	Air ( <i>Soprano</i> )	<i>If God be for us, who can be against us?</i> 231
53.	Chorus	<i>Worthy is the Lamb</i> 237



Handwritten musical score for a hymn, featuring multiple staves with notes and lyrics. The lyrics include "and peace on earth", "Glorify God in the Highest", and "Glorify God in the Highest". The score is written in a cursive, handwritten style.

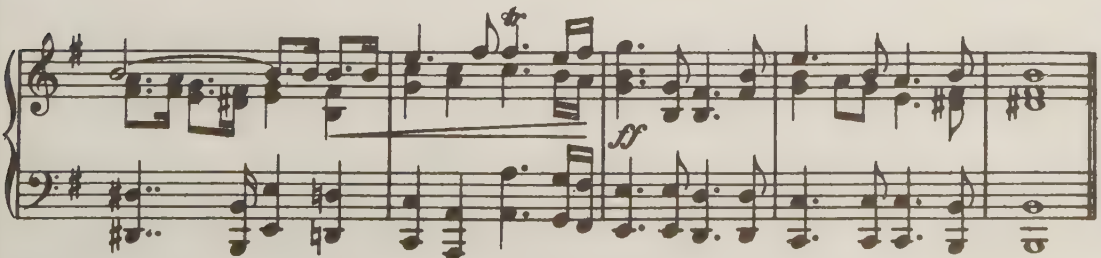
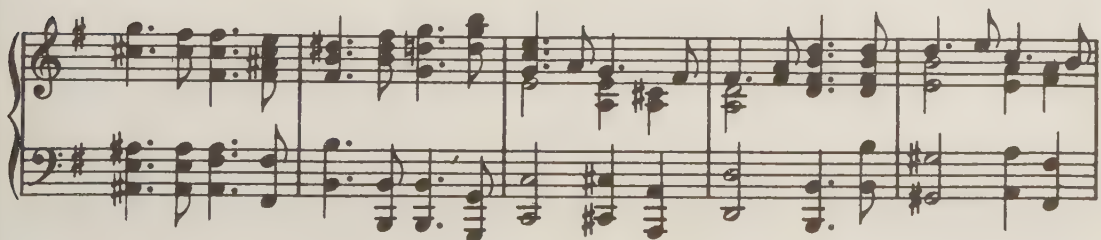
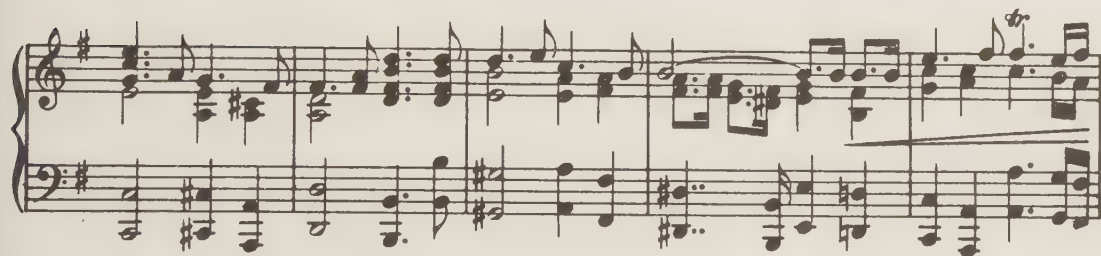
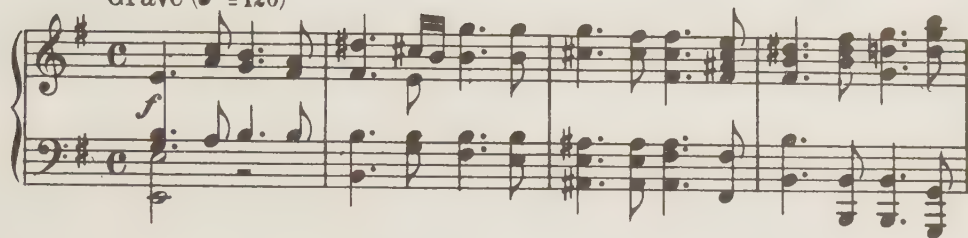
# THE MESSIAH

## PART I

### Nº 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)



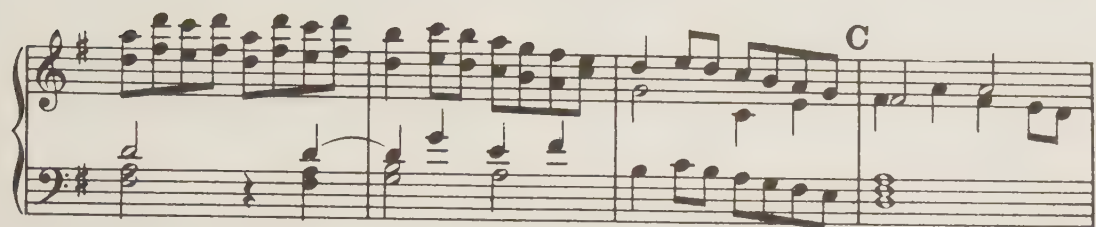
## Allegro moderato (♩ = 116)

*f* *L.H.*

*A* *mf*

*B*





6

E

f

F

ff

Piu lento

# Nº 2. - RECITATIVE FOR TENOR

## "COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano (♩ = 80)

The musical score is written for a Tenor Solo and piano accompaniment. It is in the key of D major (two sharps) and common time (C). The tempo is marked 'Larghetto e piano' with a quarter note equal to 80 beats per minute. The score is divided into three systems. The first system shows the piano introduction. The second system begins with the Tenor Solo, marked 'TENOR SOLO', with the lyrics 'Com-fort ye, com -'. The piano accompaniment features chords and arpeggiated figures. The third system continues the Tenor Solo with the lyrics '- fort ye — my peo-ple, com - fort ye, ad lib.'. The piano accompaniment includes dynamic markings such as *fp* (fortissimo piano) and *p* (piano). The final system is marked 'A a tempo' and continues the Tenor Solo with the lyrics 'com - - fort ye my peo-ple, a tempo'. The piano accompaniment concludes with a final chord marked *fp*.

**TENOR SOLO**

Com-fort ye, com -

- fort ye — my peo-ple, com - fort ye, *ad lib.*

**A a tempo**

com - - fort ye my peo-ple, *a tempo*



saith your God, saith your God;

*fp* *mf*

speak ye com-fort-a-bly to Je - ru - sa-lem, speak ye

*p simile*

com-fort-a-bly to Je - ru - sa-lem, and cry un-to her that her

*mf*

war - fare, her war - fare is ac-complish'd, that her in -

*p*

Original orchestral score has:

1) cry un-to her

2) is ac-complish'd



i - qui - ty is par - don'd, that her in - i - qui - ty is par -

don'd.

The voice of him that crieth in the wilderness, Pre - pare ye the way of the

Lord, make straight in the desert a high - way for our God.

# Nº 3. - AIR FOR TENOR

## "EVERY VALLEY SHALL BE EXALTED"

Isaiah xl: 4

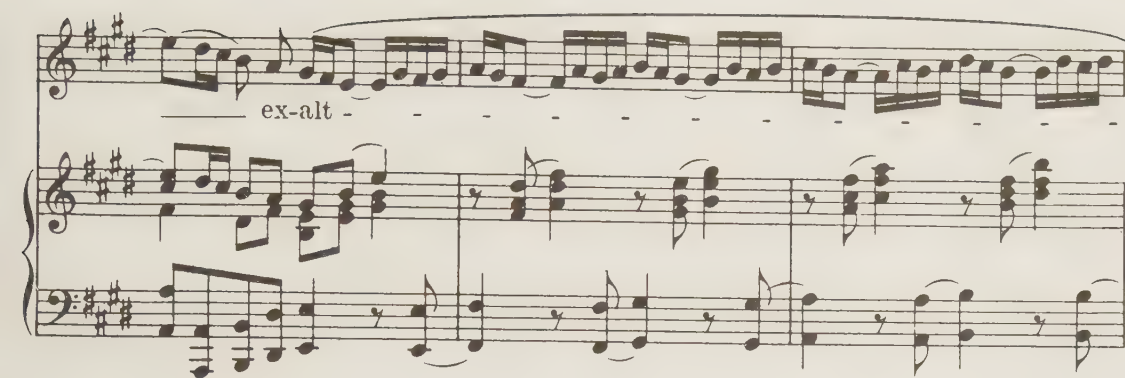
Andante (♩ = 80)

The first system of the piano introduction features a treble and bass staff in A major (three sharps). The time signature is common time (C). The tempo is Andante, with a quarter note equal to 80 beats per minute. The music begins with a *mf* (mezzo-forte) dynamic. The right hand plays a series of eighth-note chords and single notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano introduction. It includes trills (tr) in the right hand. The dynamics vary, with *p* (piano) and *f* (forte) markings. The piece concludes this system with a *p* dynamic.

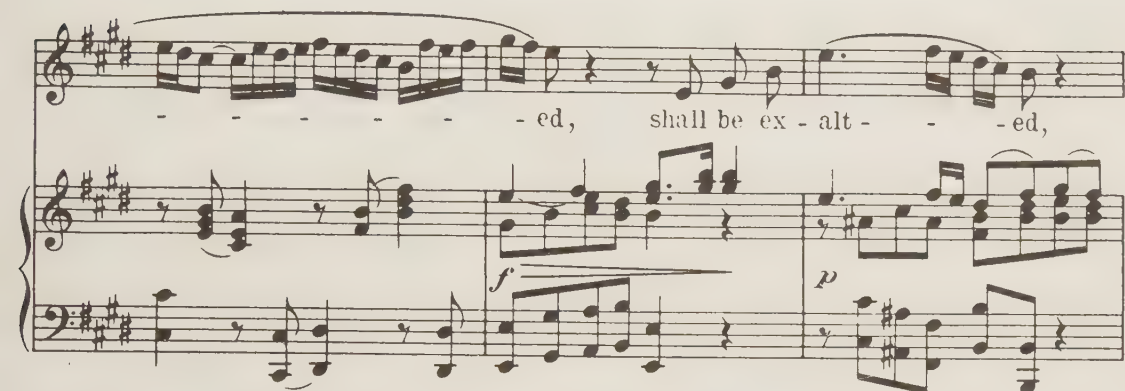
The third system marks the beginning of the vocal solo, indicated by the letter 'A' and the text 'TENOR SOLO'. The vocal line enters with the lyrics 'Ev-ry val-ley,'. The piano accompaniment continues with a *f* (forte) dynamic. The system ends with a *f* dynamic in the piano part.

The fourth system continues the vocal solo and piano accompaniment. The vocal line sings 'ev-ry val-ley — shall be ex-alt-ed, shall be —'. The piano accompaniment features a *p* (piano) dynamic in the left hand and a *mf* (mezzo-forte) dynamic in the right hand. The system concludes with a *p* dynamic in the piano part.



ex-alt -

This system contains the first system of music. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line begins with a melodic phrase and then has a long rest. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part provides harmonic support with chords and moving lines.



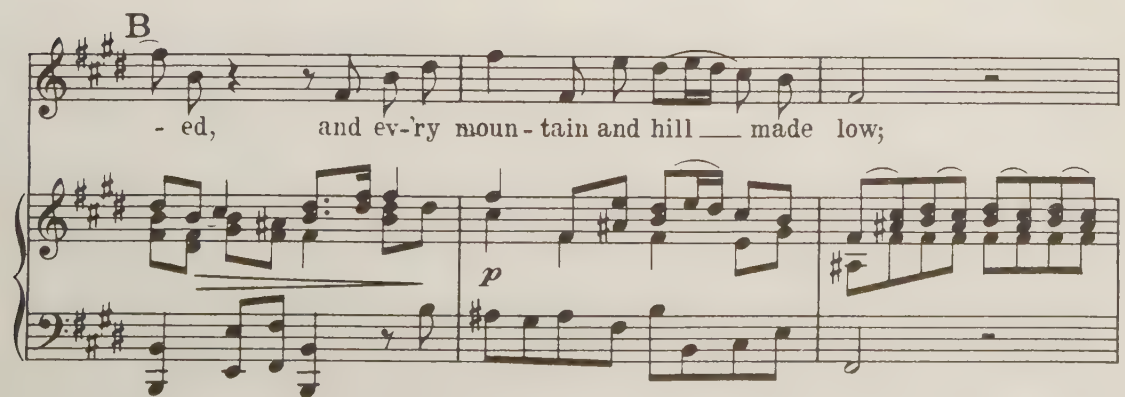
- ed, shall be ex - alt - - ed,

This system contains the second system of music. The vocal line continues with the lyrics "- ed, shall be ex - alt - - ed,". The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano).



shall be ex-alt -

This system contains the third system of music. The vocal line continues with the lyrics "shall be ex-alt -". The piano accompaniment continues with harmonic support.



**B**  
- ed, and ev-'ry moun - tain and hill — made low;

This system contains the fourth system of music, marked with a section symbol **B**. The vocal line begins with the lyrics "- ed, and ev-'ry moun - tain and hill — made low;". The piano accompaniment includes a dynamic marking of *p* (piano).

the crook-ed straight, and the rough plac-es

plain, the crook-ed

straight, the crook - ed straight, and rough places plain,

*cresc.* *p*

*simile*



— and the rough plac-es plain .

Ev-'ry val-ley, ev-'ry val-ley—

— shall be ex-alt -

- ed,

ev-'ry val-ley, ev-'ry val-ley — shall be ex-alt - -

*p* *f* *p*

**D**

- - - - - ed, and ev-'ry moun-tain and

hill made low; the crook-ed straight, the

*p*

crook-ed straight, the crook-ed straight, and the rough plac-es plain, —



and the rough plac-es plain, and the rough plac-es

This system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

plain, the crook-ed straight,

This system continues the vocal and piano parts. The piano accompaniment features a prominent triplet figure in the right hand. Dynamics include a forte (*f*) marking.

*ad lib.* E  
and the rough plac - es plain.

*colla voce* *fa tempo*

*senza Ped.*

This system includes a vocal line with a fermata and a piano accompaniment. The piano part has a triplet figure. Dynamics include *colla voce*, *fa tempo*, and *senza Ped.* (without pedal).

*tr tr tr tr tr*

*p*

This system features a piano accompaniment with a triplet figure. The right hand has a triplet figure. Dynamics include a piano (*p*) marking.

*f* *p* *cresc.* *f*

This system features a piano accompaniment with a triplet figure. The right hand has a triplet figure. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *f* (forte).

# No 4. - CHORUS

## "AND THE GLORY OF THE LORD"

Isaiah xl: 5

**Allegro**

SOPRANO

ALTO

TENOR

BASS

**Allegro** (♩ = 112)

And the glo - ry, the glo-ry of the

And the glo - ry, the glo-ry of the Lord, the glo-ry of the

And the glo - ry, the glo-ry of the

And the glo - ry, the glo-ry of the

\*) According to the original score.



Lord. *mf* shall be re - -

Lord *mf* shall be re - - veal - - ed,

Lord shall be re - - veal - -

veal - - ed, and the glo - ry, the glo - ry of the

*mf* shall be re - veal-ed,

and the glo - ry, the glo - ry of the Lord

- ed, shall be re - veal-ed,

Lord shall be re - veal'd, and the

be re - - veal - - ed, and the

shall be re - veal - - ed, and the

and the

**A**

glo-ry, the glo-ry of the Lord shall be re-veal - ed,  
 glo-ry, the glo-ry of the Lord shall be re-veal - ed,  
 glo-ry, the glo-ry of the Lord shall be re-veal - ed,  
 glo-ry, the glo-ry of the Lord shall be re-veal - ed,

*mf*  
 and all flesh - shall

see it to - geth-er,  
*mf*  
 and all flesh shall see it to - geth-er;

**B**

and all flesh — shall see it to - geth - - -

and all flesh — shall see it to - geth - - -

for the mouth of the Lord hath spok-en

For the mouth of the Lord hath spok-en

er; for the mouth of the Lord hath spok - en

er, and all flesh shall see it to - geth - - -

it; and all flesh shall see it to - geth - - -

it; and all flesh shall see it to - geth - - -

**C**

it;

er, and all flesh, and all flesh — shall see it to - geth - er;

er, and all flesh — shall see it to - geth - - er; the

er; for the

**C**



and all flesh— shall see it to - geth - er;  
 and all flesh— shall see it to - geth - er;  
 mouth of the Lord hath spok - en it.  
 mouth of the Lord hath spok - en it.

And the glo - ry, the glo - ry of the Lord, and all  
 And the glo - ry, the glo - ry of the Lord, and all flesh— shall  
 And the glo - ry, the glo - ry of the Lord, and all flesh— shall  
 And the glo - ry, the glo - ry of the Lord, and all

flesh— shall see it to - geth - er; the mouth of the Lord hath  
 see it to - geth - er; and the glo - ry, the glo - ry of the  
 see it, shall see it to - geth - er;  
 flesh— shall see it to - geth - er;

spok - en it,

Lord shall be re - - veal - ed, and all

and all flesh -

and all flesh -

for the mouth of the Lord hath

flesh - shall see it to - geth - er; for the

shall see it to - geth - er; the glo - ry, the glo - ry of the

shall see it to - geth - er;

spok - en it, hath - spok - - - en it;

mouth of the Lord hath spok - en it; and all

Lord shall be re - - veal - - - ed,

and the glo - ry, the glory of the Lord shall be re - veal - ed,

*ff*

and the glo-ry, the glo-ry, the  
 flesh— shall see it to- geth-er;  
 and all flesh— shall see it to- geth-er;  
 and all flesh shall see it to- geth-er;

glo-ry of the Lord shall be re - veal - - ed,  
 and the glo - ry, the glo-ry of the Lord shall be re -  
 and the glo - ry, the glo-ry of the Lord  
 and the glo - ry, the glo-ry of the Lord shall

and all flesh— shall  
 veal - - ed, re - veal-ed, and all flesh— shall  
 shall be re - veal - - ed, and all flesh— shall  
 be re - veal - - ed, re - veal - - ed; for the mouth



see it to - geth - er, to - geth - er; for the mouth of the  
 see it to - geth - er, to - geth - er; for the mouth of the  
 see it to - geth - er, to - geth - er; for the mouth of the  
 of the Lord hath spok - en it, for the mouth of the

**F**

Lord — hath spok - en it, for the mouth of the  
 Lord hath spok - en it, for the mouth of the  
 Lord — hath spok - en it, for the mouth of the Lord, — the  
 Lord hath spok - en it, for the mouth of the Lord, — the

**Adagio**

Lord — hath spok - - en it  
 Lord — hath spok - - en it.  
 mouth of the Lord — hath spok - - en it.  
 mouth of the Lord — hath spok - - en it.

**Adagio**

## No 5. - RECITATIVE FOR BASS

## "THUS SAITH THE LORD"

Haggai ii: 6, 7. - Malachi, iii: 1

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

The first system of the musical score. It features a Bass Solo line in the upper staff and a piano accompaniment in the lower staves. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The key signature has one flat (B-flat). The piano accompaniment begins with a forte 'f' dynamic.

Yet once a lit-tle while, and I will shake \_\_\_\_\_

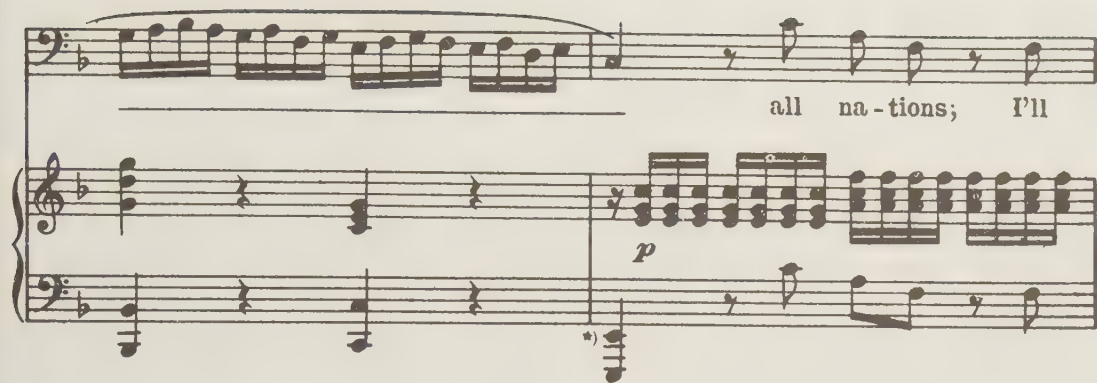
The second system of the musical score. The Bass Solo line continues with the lyrics 'Yet once a lit-tle while, and I will shake'. The piano accompaniment provides harmonic support.

the heavns and the earth, the sea and the dry land;

The third system of the musical score. The Bass Solo line continues with the lyrics 'the heavns and the earth, the sea and the dry land;'. The piano accompaniment continues with chords and moving lines.

A and I will shake, \_\_\_\_\_ and I will shake \_\_\_\_\_


The fourth system of the musical score, marked with a section letter 'A'. The Bass Solo line continues with the lyrics 'and I will shake, and I will shake'. The piano accompaniment includes a piano 'pp' dynamic marking.



all na-tions; I'll

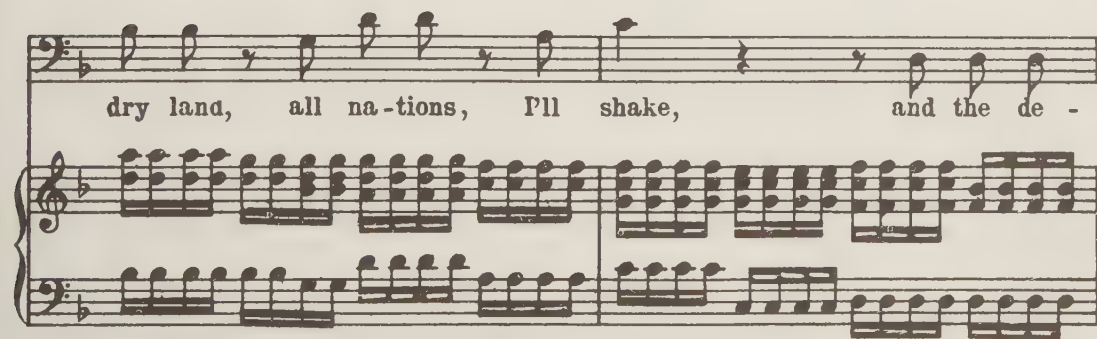
*p*

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line begins with a melodic phrase in the bass clef. The piano accompaniment starts with a series of chords in the right hand and a single note in the left hand, followed by a more active texture.



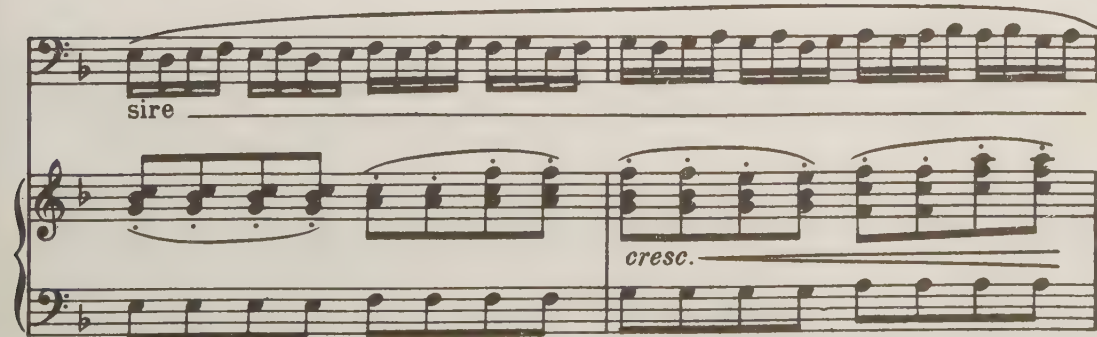
shake the heav'ns, the earth, the sea, the

This system continues the vocal line and the piano accompaniment. The vocal line has a more rhythmic, dotted pattern. The piano accompaniment features a dense, rapid chordal texture in the right hand.



dry land, all na-tions, I'll shake, and the de -

This system continues the vocal line and the piano accompaniment. The vocal line has a more rhythmic, dotted pattern. The piano accompaniment features a dense, rapid chordal texture in the right hand.



sire

*cresc.*

This system contains the final vocal line and the final two staves of the piano accompaniment. The vocal line has a more rhythmic, dotted pattern. The piano accompaniment features a dense, rapid chordal texture in the right hand, with a crescendo marking.

\*Other editions have *C* here; according to the original score, however, *F* is correct.



of all na - tions shall come.

**B** *Recit.*

The Lord whom ye seek shall suddenly come to His tem-ple, ev'n the

mes-sen-ger of the cov - e - nant, whom ye de - light in;

Be-hold, he shall come, saith the Lord of Hosts.

# No 6. - AIR FOR BASS

"BUT WHO MAY ABIDE THE DAY OF HIS COMING?"

Malachi iii: 2

Larghetto (♩ = 88)

The first system shows the piano introduction. It consists of two staves, treble and bass clef, in a key of B-flat major (two flats). The time signature is 3/8. The tempo is marked 'Larghetto' with a note value of 88. The music begins with a series of chords and moving lines in both hands, featuring some grace notes and slurs.

The second system begins the vocal and piano accompaniment. The vocal line is on a single bass staff, and the piano accompaniment is on two staves (treble and bass). The vocal line starts with a rest, followed by the lyrics 'But who may a -'. The piano accompaniment continues with the same harmonic structure as the introduction. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics 'bide the day of His coming? and who shall stand when'. The piano accompaniment provides harmonic support. Dynamics include *mf* and *p*.

The fourth system continues the vocal and piano accompaniment. The vocal line has the lyrics 'He ap - pear-eth? who shall stand when'. The piano accompaniment continues with the same harmonic structure. Dynamics include *mf* and *p*.

He ap - pear-eth? But who may a - bide, but

*mf* *p*

who may a - bide the day of His com-ing? and

*mf* *p*

who shall stand when He ap - - pear - eth?

*mp*

C

and who shall stand when

*p*

— He ap - pear - - - - -



- - - - eth? when He ap - pear - -

**D**

eth?

**Prestissimo** (♩ = 139)

*pp*

*cresc.*

*f*

For He is like a re -

*p*

fin - - - er's fire,

*f*

for He is like — a re -

fin - - - - -

- - - - - er's — fire. —

## E

Who shall stand when He ap -

pear - eth? For He is like a re -

Musical score for "The Fire of His Word" by George F. Root. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "He is like a refining fire, and who shall stand when He appear-eth?". The score includes dynamic markings such as "fin", "p", "f", "cresc.", and "colla voce".



## F Larghetto (Tempo I)

But who may a - bide the day of His coming?

*p*

and who shall stand, and who shall stand when He ap -

*p*

peareth? when He ap - peareth?

## G Prestissimo

For He is like — a re - fin - - er's

*f* *p*

fire, — like a re - fin - - - er's —

*f* *p*

fire, and who shall stand when He,

*fp*

when He ap - - pear-eth? and who shall

*fp* *fp* *p*

stand when He ap - -

*p*

pear - eth? For He is

*cresc.* *p*

like a re - fin - - - er's

fire, — and who shall

*f* *p*

stand when He ap - - -

pear - eth, when He ap - - -

pear - eth? For He is

*f* *p*

like a re - - fin - -

*f* *p* *f* *p*



First system of music. The vocal line (bass clef) features trills (tr) on the first and second measures. The piano accompaniment (treble and bass clefs) includes dynamic markings *f* and *p* in the right hand.

**I Adagio**

er's fire, for He is like a re-fin-er's

Second system of music, marked **I Adagio**. The vocal line continues with the lyrics "er's fire, for He is like a re-fin-er's". The piano accompaniment includes the marking *cresc.* in the right hand and *mf* in the left hand.

**Prestissimo**

fire.

Third system of music, marked **Prestissimo**. The vocal line has the word "fire." in the first measure. The piano accompaniment features a fast, rhythmic pattern in both hands, starting with a forte (*f*) dynamic.

Fourth system of music, continuing the piano accompaniment with a fast, rhythmic pattern in both hands.

Fifth system of music, concluding the piano accompaniment with a fast, rhythmic pattern in both hands.

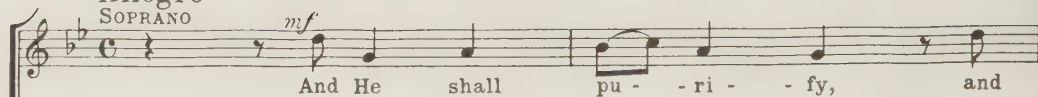
# Nº 7.- CHORUS

## "AND HE SHALL PURIFY"

Malachi iii: 3

Allegro

SOPRANO



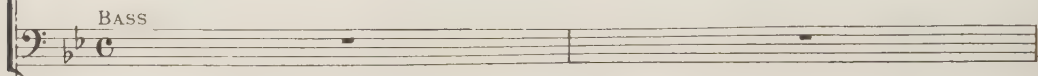
ALTO



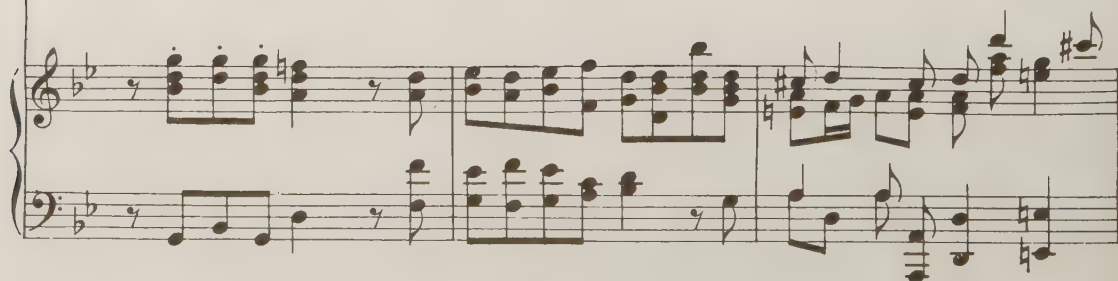
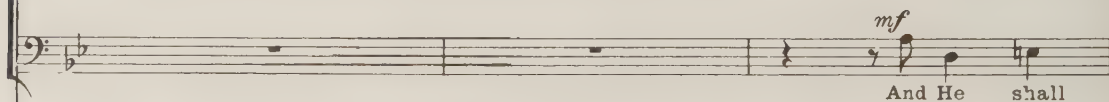
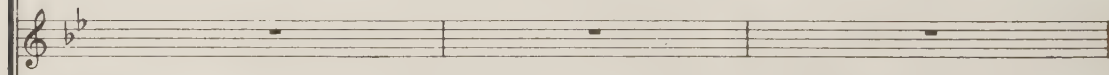
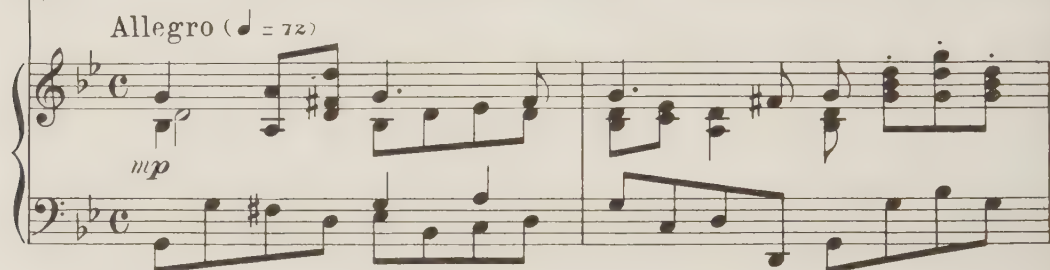
TENOR



BASS



Allegro (♩ = 72)



pu - ri - fy, and He shall pu - ri - fy

*mf* And He shall pu - ri - fy, *mf* And He shall pu - ri - fy

the sons of Le - - - vi, **A**

and He shall pu - ri - fy

the sons



and He shall pu - ri -

of Le - - - vi,

and

fy.

the sons of Le -

and

He shall pu - ri - fy, and He shall pu - ri - fy the

the sons of Le - - - vi, the

vi, the sons

He shall pu - ri - fy

sons of Le - - - vi, the sons, the

**B**

sons of Le - - vi, that they may of - - - fer

of Le - - vi, that they may of - - - fer

the sons of Le - - vi, that they may of - - - fer

sons of Le - - vi, that they may of - - - fer

**B**

un - - to the Lord an of - fer - ing in right - - - eous -

un - - to the Lord an of - fer - ing in right - - - eous -

un - - to the Lord an of - fer - ing in right - - - eous -

un - - to the Lord an of - fer - ing in right - - - eous -

*mf*

ness, in right - eous - ness, and He shall pu - ri - fy,

ness, in right - eous - ness, and He shall

ness, in right - eous - ness and He shall

ness, in right - eous - ness, and He shall

*mf*

pu - - ri - fy,

pu - - ri - fy,

*mf*  
pu - - ri - fy, shall pu - ri - fy

*mf*

*mf*  
and He shall pu - ri -

and He shall pu - - ri - - fy,

and He shall pu - - ri - - fy,

the sons of Le - - vi,



C

fy, shall

and He shall

and He shall

and He shall

C

pu - ri - fy, and He shall pu - ri - fy,

pu - ri - fy, and He shall pu - ri - fy,

pu - ri - fy, and He shall pu - ri - fy,

pu - ri - fy, and He shall pu - ri - fy, and

and He shall pu - ri - fy the sons, the sons\_ of\_

and He shall pu - ri - fy the sons of

He shall pu - ri - fy the sons of Le - - vi, the sons of

This system contains four staves. The top staff is a vocal line in G major (one sharp) with lyrics. The second staff is empty. The third staff is another vocal line with lyrics. The fourth staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

Le - vi, and He shall pu - ri - fy,

and He shall pu - ri - fy and He shall

Le - vi, and He shall pu - ri - fy,

Le - vi, and He shall pu - ri - fy,

This system contains four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment in G major, continuing the eighth-note bass line and chords.

D

pu - ri - fy

the sons

and He shall pu - ri - fy

and He shall pu - ri - fy, shall pu - ri -

D

and He shall pu - ri - fy,

of Le - - vi,

the sons of

fy the sons of Le - - vi,

the



shall pu - ri -

Le - - vi,

sons of Le - - -

The first system of a musical score. It consists of four staves. The top staff is a vocal line in treble clef with a B-flat key signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a vocal line in treble clef, mostly containing rests, with the lyrics "shall pu - ri -" at the end. The third staff is a vocal line in treble clef, mostly containing rests, with the lyrics "Le - - vi," below it. The fourth staff is a piano accompaniment in bass clef, featuring a bass line with eighth and sixteenth notes. The lyrics "sons of Le - - -" are placed below this staff.

and He shall pu - ri - fy

fy, shall pu - ri - fy,

shall pu - ri - fy the sons

vi, and

The second system of the musical score, continuing from the first. It also consists of four staves. The top staff is a vocal line in treble clef with the lyrics "and He shall pu - ri - fy". The second staff is a vocal line in treble clef with the lyrics "fy, shall pu - ri - fy,". The third staff is a vocal line in treble clef with the lyrics "shall pu - ri - fy the sons". The fourth staff is a piano accompaniment in bass clef with the lyrics "vi, and". The piano part continues with a steady accompaniment of eighth and sixteenth notes.

the sons

shall pu - ri - fy the

of Le - - - - -vi, the

He shall pu - ri - fy the sons, the

**E** *ff*

of Le - vi, that they may of - - - fer

*ff*

sons of Le - vi, that they may of - - - fer

*ff*

sons of Le - vi, that they may of - - - fer

*ff*

sons of Le - vi, that they may of - - - fer

**E** *ff*

un - - to the Lord an of - fer - ing in right - eous -

un - - to the Lord an of - fer - ing in right - eous -

un - - to the Lord an of - fer - ing in right - eous -

un - - to the Lord an of - fer - ing in right - eous -

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

*mf*



# Nº 8.— RECITATIVE FOR ALTO

"BEHOLD! A VIRGIN SHALL CONCEIVE"

Isaiah vii: 14.— Matt. i: 23

ALTO SOLO

Be-hold! a vir-gin shall con-ceive, and bear a son,

and shall call his name Em - man - u - el: God with us.

# Nº 9.— AIR FOR ALTO, AND CHORUS

"O THOU THAT TELLEST GOOD TIDINGS TO ZION"

Isaiah xl: 9

Andante (♩ = 144)

O THOU THAT TELLEST GOOD TIDINGS TO ZION

0

*p*

## A

thou that tell-est good ti-dings to Zi-on,

*p*

*mf*

get thee up in-to the high moun-tain!

*p*

*mf*

O thou that tell-est good

*p*

## B

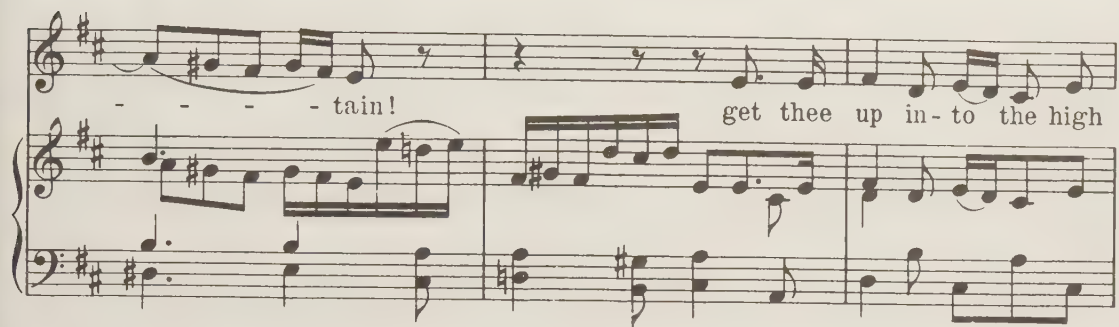
ti-dings to Zi-on,

*mf*

*p*



up in - to the high moun -



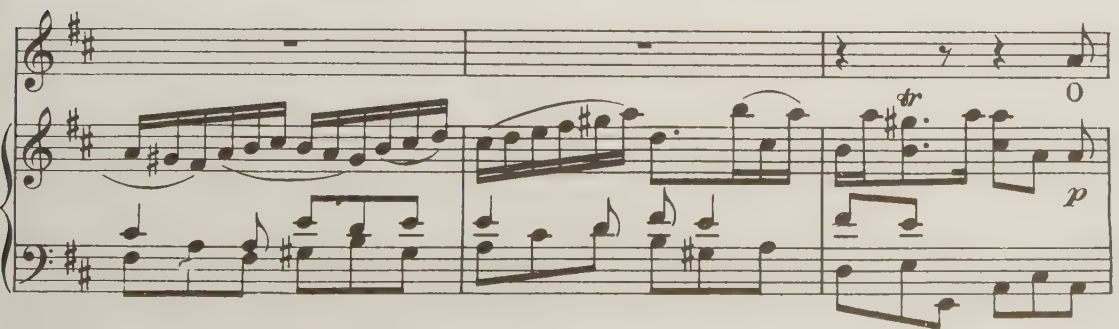
- tain! get thee up in - to the high



moun -



C  
- tain!



*f* *p*



thou that tell-est good ti-dings to Je-ru-sa-lem, lift

up thy voice with strength! lift it

up, be not a-fraid! Say un-to the

cit-ies of Ju-dah, say un-to the cit-ies of Ju-dah,

Be - hold\_ your God!\_ be - hold\_ your God! Say

un-to the cit-ies of Ju - - - dah, Be -

hold your God! be - hold your God!

**E**  
be - hold your God!

**O**  
*p*

thou that tell-est good ti-dings to Zi-on,

## F

a - rise, shine, for thy light is come;

*p* *mf*

a - rise, a -

*p*

rise,— a - rise, shine, for thy light is come,

*p* *mf*

and the glo - - - - -

*p*

- ry of the Lord, the

*mf*



**G**

glo - ry of the Lord is

ris - en, is ris - en up - on thee, is ris - en, is

ris - en up - on thee, the glo - ry, the

glo - ry, the glo - ry of the Lord

is ris - en up - on thee.

*colla voce*

## CHORUS

H

SOPRANO

O thou that tell - est good ti - dings to Zi - on, good

O thou that tell - est good

ti - dings to Je - ru - sa - lem, O

O thou that tell - est good

thou that tell - est good ti - dings to Zi - on,

ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem,

thou that tell - est good ti - dings to Zi - on, good ti - dings to Zi - on, a -

ti - dings to Zi - on, to Zi - on, a -

O thou that tell - est good ti - dings to Zi - on, a -

**I**

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

**I**

L.H.

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

L.H.

hold, the glo - ry of the Lord is

hold, the glo - ry of the Lord is

hold, the glo - ry of the Lord is

hold, the glo - ry of the Lord is

L.H.



ris - en up - - - on thee. O *ff*

ris - en up - - - on thee. O *ff*

ris - en up - - - on thee. O *ff*

ris - en up - - - on thee. O *ff*

**K**

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

**K**

un - to the cit - ies of Ju - - - dah, Be - -

un - to the cit - ies of Ju - - - dah, Be - -

un - to the cit - ies of Ju - - - dah, Be - -

un - to the cit - ies of Ju - - - dah, Be - -

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold, the

glo - ry of the Lord, of the Lord,

glo - ry of the Lord, of the Lord, the

glo - ry of the Lord, of the Lord,

glo - ry of the Lord, of the Lord,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are 'glo - ry of the Lord, of the Lord,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

The second system of the musical score continues the hymn. It features four vocal staves and a piano accompaniment. The vocal parts have the lyrics 'the glo - - - ry of the' and 'glo - - - ry of the Lord'. The piano accompaniment continues with the same eighth-note pattern, with some chords and rests.



Lord is ris - en up - on thee.

Lord is ris - en up - on thee.

Lord is ris - en up - on thee.

*allargando*

**L**

*f*

The musical score is written for four voices and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are in the upper staves, each with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the lower staves, with a grand staff (treble and bass clefs) and the same key signature. The lyrics "Lord is ris - en up - on thee." are written under the vocal staves. The piano part features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *allargando* and *f* (forte). The score is organized into systems, with the vocal parts and piano accompaniment grouped together. The first system includes the vocal parts and the beginning of the piano accompaniment. The second system continues the piano accompaniment with a *allargando* marking. The third system begins with a **L** (Lento) marking and continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment. The tenth system continues the piano accompaniment. The eleventh system continues the piano accompaniment. The twelfth system continues the piano accompaniment. The thirteenth system continues the piano accompaniment. The fourteenth system continues the piano accompaniment. The fifteenth system continues the piano accompaniment. The sixteenth system continues the piano accompaniment. The seventeenth system continues the piano accompaniment. The eighteenth system continues the piano accompaniment. The nineteenth system continues the piano accompaniment. The twentieth system continues the piano accompaniment. The twenty-first system continues the piano accompaniment. The twenty-second system continues the piano accompaniment. The twenty-third system continues the piano accompaniment. The twenty-fourth system continues the piano accompaniment. The twenty-fifth system continues the piano accompaniment. The twenty-sixth system continues the piano accompaniment. The twenty-seventh system continues the piano accompaniment. The twenty-eighth system continues the piano accompaniment. The twenty-ninth system continues the piano accompaniment. The thirtieth system continues the piano accompaniment. The thirty-first system continues the piano accompaniment. The thirty-second system continues the piano accompaniment. The thirty-third system continues the piano accompaniment. The thirty-fourth system continues the piano accompaniment. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system continues the piano accompaniment. The thirty-seventh system continues the piano accompaniment. The thirty-eighth system continues the piano accompaniment. The thirty-ninth system continues the piano accompaniment. The fortieth system continues the piano accompaniment. The forty-first system continues the piano accompaniment. The forty-second system continues the piano accompaniment. The forty-third system continues the piano accompaniment. The forty-fourth system continues the piano accompaniment. The forty-fifth system continues the piano accompaniment. The forty-sixth system continues the piano accompaniment. The forty-seventh system continues the piano accompaniment. The forty-eighth system continues the piano accompaniment. The forty-ninth system continues the piano accompaniment. The fiftieth system continues the piano accompaniment. The fifty-first system continues the piano accompaniment. The fifty-second system continues the piano accompaniment. The fifty-third system continues the piano accompaniment. The fifty-fourth system continues the piano accompaniment. The fifty-fifth system continues the piano accompaniment. The fifty-sixth system continues the piano accompaniment. The fifty-seventh system continues the piano accompaniment. The fifty-eighth system continues the piano accompaniment. The fifty-ninth system continues the piano accompaniment. The sixtieth system continues the piano accompaniment. The sixty-first system continues the piano accompaniment. The sixty-second system continues the piano accompaniment. The sixty-third system continues the piano accompaniment. The sixty-fourth system continues the piano accompaniment. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system continues the piano accompaniment. The sixty-seventh system continues the piano accompaniment. The sixty-eighth system continues the piano accompaniment. The sixty-ninth system continues the piano accompaniment. The seventieth system continues the piano accompaniment. The seventy-first system continues the piano accompaniment. The seventy-second system continues the piano accompaniment. The seventy-third system continues the piano accompaniment. The seventy-fourth system continues the piano accompaniment. The seventy-fifth system continues the piano accompaniment. The seventy-sixth system continues the piano accompaniment. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system continues the piano accompaniment. The seventy-ninth system continues the piano accompaniment. The eightieth system continues the piano accompaniment. The eighty-first system continues the piano accompaniment. The eighty-second system continues the piano accompaniment. The eighty-third system continues the piano accompaniment. The eighty-fourth system continues the piano accompaniment. The eighty-fifth system continues the piano accompaniment. The eighty-sixth system continues the piano accompaniment. The eighty-seventh system continues the piano accompaniment. The eighty-eighth system continues the piano accompaniment. The eighty-ninth system continues the piano accompaniment. The ninetieth system continues the piano accompaniment. The ninety-first system continues the piano accompaniment. The ninety-second system continues the piano accompaniment. The ninety-third system continues the piano accompaniment. The ninety-fourth system continues the piano accompaniment. The ninety-fifth system continues the piano accompaniment. The ninety-sixth system continues the piano accompaniment. The ninety-seventh system continues the piano accompaniment. The ninety-eighth system continues the piano accompaniment. The ninety-ninth system continues the piano accompaniment. The hundredth system continues the piano accompaniment.

# Nº 10.- RECITATIVE FOR BASS

## "FOR BEHOLD, DARKNESS SHALL COVER THE EARTH"

Isaiah lx: 2,3

Andante larghetto (♩ = 72)

The musical score is written for a Bass Solo. It begins with a piano introduction in D major, 2/4 time, marked 'Andante larghetto' with a tempo of 72 beats per minute. The piano part consists of a continuous eighth-note accompaniment in the right hand and a simpler bass line in the left hand. The lyrics are: "For be - hold, dark - ness shall cov - er the earth, and gross dark - ness the peo - ple, and gross dark - ness the peo - ple:". The score is divided into five systems, each with a grand staff (treble and bass clef). The first system is the piano introduction. The second system begins the vocal entry. The third and fourth systems continue the vocal line with piano accompaniment. The fifth system concludes the piece. Dynamics include piano (*p*) and crescendo (*cresc.*).

*p* *cresc.*

**BASS SOLO**

For be - hold, dark - ness shall

cov - er the earth, and gross dark - ness the

peo - ple, and gross dark - ness the peo - ple:

A

but the Lord shall a - rise

*poco cresc.*

up - on thee, and His

glo - - - ry shall be seen up - on thee, and His

glo - - - ry shall be seen up - on thee. And the Gentiles shall

come to thy light, and kings to the brightness of thy ris - ing.



# No. 11. - AIR FOR BASS

## "THE PEOPLE THAT WALKED IN DARKNESS"

Isaiah ix: 2

Larghetto ( $\text{♩} = 72$ )

The musical score is written for Bass and Piano. It begins with a piano introduction in D major, marked *mf* and *cresc.* The lyrics are: "The peo - ple that walk - ed in dark - - - ness, that walk - ed in dark - - - ness, the peo - ple that walk - ed, that walk - ed in darkness have seen a great light, have seen a great light, the peo - ple that walk - ed, that". The score includes dynamic markings (*mf*, *p*, *cresc.*) and a section labeled "BASS SOLO".

**BASS SOLO**

The peo - ple that walk - ed in dark - - - ness, that

walk - ed in dark - - - ness, the

peo - ple that walk - ed, that walk - ed in darkness have seen a great light, have

seen a great light, the peo - ple that walk - ed, that

walk-ed in darkness have seen a great light,

**B**

the peo-ple that walk-ed, that walk-ed in dark-ness, that

walk-ed in dark - ness, the peo-ple that walk-ed in dark -

- ness have seen a great light, have seen a great light,

a great light, have seen a great light:

and

*p*

*p*

This system shows the beginning of the piece. The bass staff has a whole rest followed by a half note G2. The treble staff has a series of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The piano accompaniment in the bass staff consists of a steady eighth-note pattern: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4.

they that dwell, — that dwell in the land of the shad - - -

This system continues the vocal melody and piano accompaniment. The vocal line has a half note G3, a half note F#3, and a half note E3. The piano accompaniment continues with the same eighth-note pattern.

- - ow of death, and

This system continues the vocal melody and piano accompaniment. The vocal line has a half note D3, a half note C3, and a half note B2. The piano accompaniment continues with the same eighth-note pattern.

they that dwell, that dwell in the land, — that dwell in the land of the

This system continues the vocal melody and piano accompaniment. The vocal line has a half note G3, a half note F#3, and a half note E3. The piano accompaniment continues with the same eighth-note pattern.

shad-ow of death, up -

This system continues the vocal melody and piano accompaniment. The vocal line has a half note D3, a half note C3, and a half note B2. The piano accompaniment continues with the same eighth-note pattern.



on — them hath the light shin — ed, and

*mf* *p*

**D**

they that dwell, — that dwell in the land of the shad —

— ow of death, up — on — them hath the

*mf* *p*

light shin — ed, up — on — them hath the light shin — ed.

*mf*

# No 12. - CHORUS

## "FOR UNTO US A CHILD IS BORN"

Isaiah ix: 6

Andante allegro (♩ = 76)



**A SOPRANO**  
*p* For un-to us a Child is born, un-to us a Son is giv-en, un-to

The vocal line for the Soprano part begins with a piano (*p*) dynamic. The piano accompaniment continues with a similar texture to the introduction.

us a Son is giv-en, for un-to

**ALTO**

**TENOR**  
*p* For un-to us a Child is born,

**BASS**

Staves for the Alto, Tenor, and Bass vocal parts. The Tenor part begins with a piano (*p*) dynamic. The Bass part has a whole rest.



us a Child is born:

un-to us a Son is giv-en, un-to

**B**

*p* For un-to us a Child is born,

us a Son is giv-en:

*p* For un-to

**B**

un-to us a Son is giv-en, un-to

us a Child is born,

un-to us a Son is giv-en, un-to

us a Child is born,



us a Son is giv-en, un-to us a Son is

un-to us a Son is giv-en:

**C**

*mf* and the gov-ern-ment shall

giv-en:

*mf* and the gov-ern-ment shall be up-on His shoul

**C**

*mf*

be up-on His shoul - - - - - der, up-on His shoul-der; and His

*mf* and the gov-ern-ment shall be up-on His shoul-der; and His

der; and His

*mf* and the gov-ern-ment shall be up-on His shoul-der; and His

*cresc.*

D

Name shall be call-ed Won - der-ful, Coun - sel-lor,

Name shall be call-ed Won - der-ful, Coun - sel-lor,

Name shall be call-ed Won - der-ful, Coun - sel-lor,

Name shall be call-ed Won - der-ful, Coun - sel-lor,

The might-y God, The ev - er - last-ing Fa-ther, The Prince of Peace.

The might-y God, The ev - er - last-ing Fa-ther, The Prince of Peace. Un-to

The might-y God, The ev - er - last-ing Fa-ther, The Prince of Peace.

The might-y God, The ev - er - last-ing Fa-ther, The Prince of Peace.

us a Child is born, un-to us a Son is

For un-to us a Child is born,

Un-to us a Child is born,  
giv-en: and the gov-ern-ment shall

un-to us a Son is giv-en:

be up-on His shoul -  
and the gov-ern-ment shall be up-on His shoul -

*cresc.* and His Name *cresc.* shall be call-ed Won-der-ful,  
*cresc.* - der; *cresc.* and His Name shall be call-ed Won-der-ful,  
and His Name *cresc.* shall be call-ed Won-der-ful,  
- der; and His Name shall be call-ed Won-der-ful,

*cresc.*



Coun - sel-lor, The might - y God, The

Coun - sel-lor, The might - y God, The

Coun - sel-lor, The might - y God, The

Coun - sel-lor, The might - y God, The

ev - er - last - ing Fa - ther, The Prince of Peace. For un - to

ev - er - last - ing Fa - ther, The Prince of Peace.

ev - er - last - ing Fa - ther, The Prince of Peace. Un - to us a Child is born,

ev - er - last - ing Fa - ther, The Prince of Peace.

us a Child is born,

For un - to us a Child is born, un - to

For un - to us a Child is born, un - to

un-to us a Son is  
 un-to us a Son is  
 a Son is giv-en:  
 giv-en: and the gov-ern-ment shall  
 giv-en: and the gov-ern-ment shall be up-on His shoul-der;  
 be up-on His shoul-der;  
 and the gov-ern-ment shall be up-on His shoul-der; and His  
 and the gov-ern-ment shall be up-on His shoul-der; and His

*p*  
*p*  
*mf*  
*mf*  
*cresc.*  
*mf*  
*cresc.*  
*mf*  
*cresc.*

Name shall be call - ed Won - - der-ful,  
 Name shall be call - ed Won - - der-ful,  
 Name shall be call - ed Won - - der-ful,  
 Name shall be call - ed Won - - der-ful,

**F**

Coun - - sel-lor, The might - y God, The  
 Coun - - sel-lor, The might - y God, The  
 Coun - - sel-lor, The might - y God, The  
 Coun - - sel-lor, The might - y God, The

ev - er-last-ing Fa - - ther, Prince of Peace. For un-to  
 ev - er-last-ing Fa - - ther, Prince of Peace. For un-to  
 ev - er-last-ing Fa - - ther, Prince of Peace. For un-to  
 ev - er-last-ing Fa - - ther, Prince of Peace. Un-to us a Child is born, un-to

**f**



us a Child is born, un-to us a Son is

us a Child is born, un-to us a Son is

us a Child is born, un-to us a Son is

us a Child is born, un-to us a Son is

giv-en, un-to us a Son is

giv-en, un-to us a Son is

giv-en, un-to us a Son is

giv-en, un-to us a Son is

un-to us a Son is giv-en: and the gov-ern-ment, the gov-ern-ment shall

un-to us a Son is giv-en: and the gov-ern-ment shall

giv-en, un-to us a Son is giv-en:

giv-en, un-to us a Son is giv-en:

be up - on His shoul - - - der, and the gov - ern - ment shall  
 be up - on His shoul - der, and the gov - ern - ment shall  
 and the gov - ern - ment, the gov - ern - ment shall  
 and the gov - ern - ment, the gov - ern - ment shall

be up - on His shoul - der; and His Name shall be call - ed  
 be up - on His shoul - der; and His Name shall be call - ed  
 be up - on His shoul - der; and His Name shall be call - ed  
 be up - on His shoul - der; and His Name shall be call - ed

**G**  
 Won - der - ful, Coun - sel - lor,  
 Won - der - ful, Coun - sel - lor,  
 Won - der - ful, Coun - sel - lor,  
 Won - der - ful, Coun - sel - lor,

**G**

The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The piano accompaniment consists of a treble and bass staff. The treble staff features a complex, flowing melody with many sixteenth and thirty-second notes. The bass staff provides a steady harmonic foundation with chords and moving lines.

ev - er - last - ing Fa - ther, The Prince of Peace.

ev - er - last - ing Fa - ther, The Prince of Peace.

ev - er - last - ing Fa - ther, The Prince of Peace.

ev - er - last - ing Fa - ther, The Prince of Peace.

The piano accompaniment continues with the same intricate texture, featuring rapid sixteenth-note passages in the treble and sustained chords in the bass.

The piano accompaniment continues with the same intricate texture, featuring rapid sixteenth-note passages in the treble and sustained chords in the bass.

The piano accompaniment concludes with a final flourish, including a series of sixteenth-note runs in the treble and a sustained chord in the bass.



Nº 13.  
PASTORAL SYMPHONY

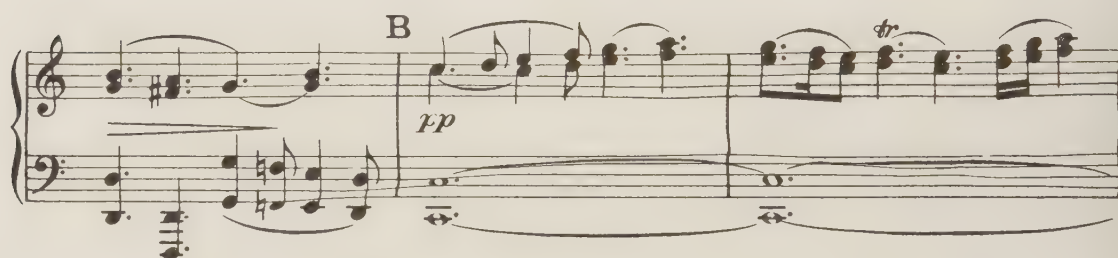
Larghetto (♩ = 132)

*mezzo piano*

*cresc.*

*dim.*

*p*



# Nº 14. - RECITATIVE FOR SOPRANO

## "THERE WERE SHEPHERDS ABIDING IN THE FIELD"

Luke ii: 8

SOPRANO SOLO

There were shepherds a - bid-ing in the field, keeping watch over their flocks by night.

*pp*

The musical score for the Soprano Solo is in C major, 4/4 time. The melody is written on a single staff. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand, marked *pp*.

# RECITATIVE FOR SOPRANO

## "AND LO! THE ANGEL OF THE LORD CAME UPON THEM"

Luke ii: 9

Andante (♩ = 56)

SOPRANO SOLO

And lo! the an - gel of the

*p*

The musical score for the Soprano Solo is in B-flat major, 4/4 time. The tempo is Andante (♩ = 56). The melody is written on a single staff. The piano accompaniment consists of arpeggiated chords in the right hand and single notes in the left hand, marked *p*.

Lord came up - on them, and the glo - ry of the

The musical score for the Soprano Solo continues in B-flat major, 4/4 time. The melody is written on a single staff. The piano accompaniment consists of arpeggiated chords in the right hand and single notes in the left hand.

Lord shone round a - bout them, and they were sore a - fraid.

*f*

The musical score for the Soprano Solo concludes in B-flat major, 4/4 time. The melody is written on a single staff. The piano accompaniment consists of arpeggiated chords in the right hand and single notes in the left hand, marked *f*.



# No 15. - RECITATIVE FOR SOPRANO

"AND THE ANGEL SAID UNTO THEM"

Luke ii: 10, 11

SOPRANO SOLO

And the an-gel said un-to them, Fear not: for be-

*pp*

hold, I bring you good ti-dings of great joy, which shall

be to all peo-ple. For un-to you is born this

day in the cit-y of Da-vid a Sav-iour, which is Christ the Lord.

## Nº 16. - RECITATIVE FOR SOPRANO

"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke II: 13

Allegro (♩ = 72)

Piano introduction in D major, 2/4 time. The right hand features a rapid sixteenth-note arpeggiated pattern, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *pp* (pianissimo).

SOPRANO SOLO

The first system of the soprano solo. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same arpeggiated pattern. The lyrics "And sud - den-ly there was with the" are written below the vocal line.

The second system of the soprano solo. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues. The lyrics "an - gel a mul - ti-tude of the heav'nly host" are written below the vocal line.

The third system of the soprano solo. The vocal line continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues. The lyrics "prais-ing God, and say - - ing:" are written below the vocal line. The piano part includes a *cresc.* (crescendo) marking.

Nº 17. - CHORUS

"GLORY TO GOD"

Luke II: 14

**Allegro** \*)

**SOPRANO** *mp*  
Glo - ry to God, glo - - ry to God in the

**ALTO** *mp*  
Glo - ry to God, glo - - ry to God in the

**TENOR** *mp*  
Glo - ry to God, glo - - ry to God in the

**BASS**  
-

**Allegro** (♩ = 80)

*mp*

high - - - - est,

high - - - - est,

high - - - - est, *mf* and peace on

*mf* and peace on

*mf*

\*) Original score has here "da lontano e un poco piano" (as from a distance, and rather softly)



*A* *f* Glo - ry to God,  
 Glo - ry to God,  
 earth,  
 earth,

*A* *f*

glo - - ry to God, glo - - ry to God in the  
 glo - - ry to God, glo - - ry to God in the  
 glo - - ry to God, glo - - ry to God in the

high - - - est,  
 high - - - est,  
 high - - - est, and peace on earth,  
 and peace on earth,

*f* *p*

[illegible]

Musical score for "Good-Will to All Men" (March, No. 100). The score is written for voice and piano. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The tempo is marked "Moderato". The score consists of two systems. The first system has three vocal staves and one piano staff. The second system has two vocal staves and one piano staff. The lyrics are: "good-will to - - wards men, to-wards men, good - will men, to-wards men, good-will to - - wards men, to - wards to - - wards men, good - will to - wards good - will to - wards men,". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

to - wards men, to - - wards men.  
men, good - - will to - wards men.  
men, good - - - will to - wards men.  
good - - - will to - wards men.

**C** *ff*

Glo - ry to God, glo - - ry to God in the

Glo - ry to God, glo - - ry to God in the

Glo - ry to God, glo - - ry to God in the

Glo - ry to God, glo - - ry to God in the

**C** *ff*

high - - - est, and peace on earth,

high - - - est, and peace on earth,

high - - - est, and peace on earth,

high - - - est, and peace on earth,

*f* *p*

good-will to - - wards men, to - - - wards

good - - will to - - wards men, to-wards

*f*



**D**

good-will, good-will, good-will, good-will to - - wards  
men, good-will, good-will, good-will, good - -  
men, good-will, good-will, good-will, good - -  
good-will, good-will, good-will, good - - will

**D**

men, good-will to - - wards men.  
will to-wards men. good - will to - wards men.  
will to-wards men, good - will to - wards men.  
to - wards men, good - - will to - wards men.

*mf*

*p*

*pp*

# No 18. - AIR FOR SOPRANO

## "REJOICE GREATLY, O DAUGHTER OF ZION!"

Zechariah ix: 9, 10

Allegro (♩ = 88)

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes. The key signature is B-flat major (two flats) and the time signature is common time (C).

Second system of the piano introduction, continuing the melodic and harmonic development from the first system.

SOPRANO SOLO

A

First system of the soprano solo. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment starts with a *p* (piano) dynamic. The lyrics "Re-joyce, re -" are written under the vocal line.

Second system of the soprano solo. The vocal line continues with the lyrics "joyce, re-joyce great-ly, re-joyce,". The piano accompaniment features a *mf* (mezzo-forte) dynamic.

Third system of the soprano solo. The vocal line concludes with the lyrics "O daugh-ter of Zi - on!". The piano accompaniment continues with a *mf* dynamic.

O daughter of Zi-on! re-joyce, re-joyce,

*p*

re-joyce!

*f*

**B**

O daugh-ter of Zi-on! Re - joyce great-ly,

*p*

shout, O daugh-ter of Je-ru-salem: be-

*mf* *p*



hold, thy king com-eth un - to thee, be -

*mf* *p*

hold, thy king cometh un - to thee, cometh un-to thee;

*f*

*f*

**C** *Meno mosso*

He is - the

*p* *f* *p*

right - - eous Sav-iour, and he shall speak

*cresc.* *p*

peace un-to the hea - - then, he shall speak peace, he shall speak

peace, peace, he shall speak peace un-to the hea - -

**D**  
- - then, he is the right - - eous

Sav - iour, and he shall speak, he shall speak peace,

peace, he shall speak peace un-to the hea - - -

*pp*

E

then.

Re-joyce, re-

*a tempo**f**p*

joyce, re-joyce ——— great-ly,

*f*

re-joyce

*p*

great-ly,

O daugh - ter of

*mf**p*

F

Zi-on!

shout,

O daughter of Je - ru - sa - lem!

*mf**p**mf*



Be-hold, thy— king com-eth un - to thee, re-joyce,

*p*

re-joyce —

*mf* *p*

and shout, shout, shout, shout, re-joyce —

*p*

greatly,

*f*

**G**  
re - joyce — great-ly, O daugh-ter of Zi - on! shout, —

*p* *cresc.*

O daugh-ter of Je - - ru - sa - lem! Be-hold, thy

king com-eth un - - to thee, be-hold, thy king com-eth un - to

*ad lib.*

*colla voce*

thee.

*p*

*f*

## No 19. - RECITATIVE FOR ALTO

"THEN SHALL THE EYES OF THE BLIND BE OPENED"

Isalah xxxv: 5, 6

ALTO SOLO \*)

Then shall the eyes of the blind be open'd, and the ears of the deaf un-stopped. Then

shall the lame man leap as an hart, and the tongue of the dumb shall sing.

\*) In the original score, this is given to the Soprano, in the key of G. But, as the first part of No 20 is usually sung by a Contralto, it is better that the Recitative should be sung by the same voice.

## No 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

Isalah xl: 11 - Matt. xl: 28, 29

Larghetto, e piano (♩ = 112)

ALTO SOLO \*)

He shall feed His flock like a shep - - herd, and

He shall ga - ther the lambs with His arm, with His arm,

cresc.

\*) Often sung thus:

He shall feed His flock





**A**

He shall feed His flock like a shep - - herd, and

*p*

He shall ga - ther the lambs with His arm, with His arm,

*cresc.*

**B**

and car - ry them in His bo - som, and

*p*

gen - tly lead those that are with young, and gen - tly lead those, and

gen - - tly lead those that are with young.

*mf*

## SOPRANO SOLO

\*) C

Come un - to Him, all ye that la - bour, come

*p*

un - to Him, ye that are heav-y la-den, and He will give you rest.

\*) Come un - to Him, all ye that la - bour, come

*mf* *p*

un - to Him, ye that are heav-y la-den, and He will give you rest.

*cresc.*

D

Take His yoke up-on you, and learn of Him, for

*mf* *p*

\*) Often sung thus:

Come un - to Him,

\*\*)

come un-to Him, ye that are heav-y

He is meek and low-ly of heart, and ye shall find rest, and

ye shall find rest un-to your souls.

E

Take His yoke up-on you, and learn of Him, for He is meek and

low-ly of heart, and ye shall find rest, and ye shall find rest un-to your souls.

low-ly of heart, and ye shall find rest, and ye shall find rest un-to your souls.

dim.



# No 21. - CHORUS

"HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT"

Matthew xi: 30

**Allegro**

SOPRANO

ALTO

TENOR

BASS

**Allegro** (♩ = 69)

*p*

- sy, His bur-then is light, His bur-then, His bur - then is light,

*p*  
His yoke — is —

99

His yoke is ea - sy, His  
ea - sy, His bur-then is light, His burthen is  
His yoke is -  
A *mf* *dim.*  
His burthen is  
burthen is light, His bur - then is light,  
light, His burthen, His bur-then, His bur - then is light, *dim.*  
ea - sy, His bur-then, His bur - then is light,  
A  
light, His bur-then, His bur - then is light, His burthen, His  
light, His bur-then is light,  
His burthen, His bur - then is light,  
*p* *pp*

His yoke is ea - - - - - sy, His  
 ea - - - - - sy, His burthen is light, His burthen, His  
 His



**B**

bur - then is light,  
His yoke — is ea - - - sy,

bur - then is light,  
bur - then is light, His yoke — is ea - - -

**B**

bur - then is light, His yoke — is ea - - -

*p*

*p*

His burthen is light, His burthen, His

His burthen is light, His burthen, His bur - then is

*p*

His burthen is light,

- sy, His burthen, His

bur - then, His bur - - then is light, His

light, His bur - - then is light,

His bur - then, His bur - - then is

bur - then, His bur - - then, His bur - then, His bur - - then is

\* Original score has in bass here:



*C*

yoke — is ea — — — — — sy, His bur-then is light,

light, His bur-then is

light, His yoke — is ea — — — — — sy, His

*C*

*p*

His bur-then is light, His bur-then, His

His bur-then is light, His bur-then is light, His bur-then is

light, is light, His bur - then is

bur-then is light, is light, His bur - then is

*p*

bur-then, His bur - then, His bur -

light, His bur-then is light, His bur -

light, is light, His bur -

light, is light, His bur -



**D**

- then is light, His yoke is ea - sy, His yoke is

- then is light, His yoke is ea - sy, is ea -

- then is light, His yoke is ea - sy, is ea -

- then is light, His yoke is ea - sy, is ea -

- sy and His bur - then is light, His yoke is ea - sy, His burthen is

ea - sy, His burthen is light, His yoke is ea - sy, His bur - then is

- sy, His burthen is light, His yoke is ea - sy, His bur - then is

- sy, His burthen is light, His yoke is ea - sy, His bur - then is

light, His yoke is ea - sy, and His bur - - then is light.

light, His yoke is ea - sy, and His bur - - then is light.

light, His yoke is ea - sy, and His bur - - then is light.

light, His yoke is ea - sy, and His bur - - then is light.



## PART II

## No 22. - CHORUS

"BEHOLD THE LAMB OF GOD"

John 1: 29

Largo

SOPRANO

ALTO

TENOR

BASS

Soprano, Alto, Tenor, and Bass vocal staves are shown with whole rests. The piano accompaniment begins with a *f* (forte) dynamic. The tempo is marked *Largo* with a metronome marking of 80 (♩ = 80). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The vocal staves enter with the lyrics "Be - hold the Lamb of God," marked with a *mf* (mezzo-forte) dynamic. The piano accompaniment continues with chords and moving lines. The lyrics for the vocal parts are:
   
Soprano: Be - hold the Lamb of God,
   
Alto: Be - hold the Lamb of God, be - hold the Lamb of
   
Tenor: Be -
   
Bass: Be - hold the Lamb of

be - hold the Lamb of God, *cresc.* that tak - eth a -  
 God, the Lamb of God, *cresc.* that tak - eth a -  
 hold the Lamb of God, the Lamb of God, *cresc.* that  
 God, be - hold the Lamb of God, that

way, taketh a-way the sins of the world. *A* Be - hold the Lamb of  
 way *cresc.* the sins of the world. Be - hold the Lamb of God, the Lamb of  
 tak - eth a-way the sins of the world. Be - hold the Lamb of God, be -  
 tak - eth a-way the sins of the world.

*A*

God, the Lamb of God, of God, the Lamb of God, that tak - eth a-way the  
 God, be - hold the Lamb of God, the Lamb of God, that tak - eth a-way the  
 hold the Lamb of God, be - hold the Lamb of God, that tak - eth a-way the  
 Be - hold the Lamb of God, that tak - eth a-way the

\*) Original score has here: and here \*\*)

## B

sins of the world, of the world. Be - hold the Lamb of God, be -  
 sins of the world, the sins of the world. Be - hold the Lamb of God, the  
 sins of the world, the sins of the world. Be - hold the Lamb of God, the  
 sins of the world, the sins of the world. Be - hold the Lamb of God, the

## B

hold the Lamb of God, that tak - eth a - way the sins of the world,  
 Lamb of God, that tak - eth a - way the sins, the  
 Lamb of God, that tak - eth a - way the  
 Lamb of God, that tak - eth a - way the

*mf* that tak - eth a - way *mf*  
 sins of the world, the sins of the world, that  
 sins of the world, the sins of the world,  
 sins of the world, the sins of the world,



**C**

the sins of the world, —  
 tak - eth a - way the sins, the sins of the world, — the sins of the  
*mf* that tak - eth a - way the sins of the world, — the sins of the  
*mf* that tak - eth a - way the sins of the world, the sins of the

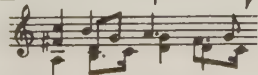
**C**

— the sins of the world, that tak - eth a - way the sins of the  
 world, the sins of the world, that tak - eth a - way the sins of the  
 world, the sins of the world, that tak - eth a - way the sins of the  
 world, that tak - eth a - way the sins of the

world.  
 world.  
 world.  
 world.

*allegro*

\*) Original score:



# №23. - AIR FOR ALTO "HE WAS DESPISED"

Isaiah liii: 3; 1:6

Largo (♩ = 76)

\*)

ALTO SOLO A

He was des-pis-ed,

des-pis-ed and re-ject-ed, re-

ject-ed of men; a man of sor - - rows,

\*) Original score:



a man of sor - - rows, and ac - quainted with grief, —

— a man of sor-rows, and ac-quainted with grief.

*pp* *p*

He

was des-pis-ed, re-ject-ed, He was des-

*pp* *p* *pp* *p* *fp*

\*) Original score has  $a^b$  here, but usually  $a^b$  is sung instead.



pis-ed and re-ject-ed of men; a man of sorrows, and acquainted with

grief, — a man of sor-rows, and ac - quaint-ed with grief.

**C**

He was despis - ed, re-ject-ed; a man of

*pp* *fp*

sorrows, and acquainted with grief, and acquainted with grief, —

a man of sorrows, and ac-quainted with grief.

**D**

*Fine* **E**

He gave His back to the

*Un poco piano*

*Fine*

smit-ers, He gave His back to the

smit-ers, and His cheeks to them that plucked off the

hair, and His cheeks to them that plucked off the



hair, and his cheeks to them that plucked off the

**F**  
hair: He hid not His face from shame and

spit-ting, He hid not His face from shame,—

from shame,— He hid not His

face from shame,— from shame and spitting.

*p* *D. C.*



## Nº 24. - CHORUS

"SURELY HE HATH BORNE OUR GRIEFS"

Isaiah liii: 4, 5

Largo e staccato (♩ = 72)

\*)

Piano

SOPRANO

ALTO

TENOR


BASS

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

\*) Many editions have  here; according to Händel's score, *g* is correct.

borne our griefs, and car-ried our sor-rows,

borne our griefs, and car-ried our sor-rows,

borne our griefs, and car-ried our sor-rows,

borne our griefs, and car-ried our sor-rows,

sure-ly, sure-ly He hath borne our griefs, and

sure-ly, sure-ly He hath borne our griefs, and

sure-ly, sure-ly He hath borne our griefs, and

sure-ly, sure-ly He hath borne our griefs, and

car-ried our sor-rows.

car-ried our sor-rows.

car-ried our sor-rows.

car-ried our sor-rows.

*mf* He

A *mf*

He was wound - ed for our trans - gres - sions, He was  
 was wound - - - ed for our trans - gres - sions, He was  
*mf* He was wound - ed for our trans - gres - sions, He was  
*mf* He was wound - ed for our trans - gres - sions, He was

A

bruise - - - ed, He was bruise - ed for our in -  
 bruise - - - ed, He was bruise - ed for our in -  
 bruise - - - ed, He was bruise - ed for our in -  
 bruise - - - ed, He was bruise - ed for our in -

i - quities, the chas - tise - - ment, the chas -  
 i - quities, the chas - tise - - ment,  
 i - quities, the chas - tise - - ment, the chas -  
 i - quities, the chas - tise - - ment,



tise - ment of our peace

the chas - tise - - ment of our peace

tise - - - - - ment of our peace

the chas - tise - - ment of our peace

was up - - on Him.

was up - - on Him.

was up - - on Him.

was up - - on Him.

*attacca*

## Nº 25. - CHORUS

"AND WITH HIS STRIPES WE ARE HEALED"

Isaiah LIII: 5

Alla breve. Moderato

SOPRANO *mf*

And with His stripes we are heal - - - ed,

ALTO *mf*

And with His

TENOR

BASS

Alla breve. Moderato ( $\text{♩} = 88$ )

*mf*

A

and with His stripes we are heal - - - ed,

stripes we are heal - - -

*mf*

And

A

we are heal - ed, and with His stripes we are heal - -  
 ed, and with His stripes we are heal - - -  
 with His stripes we are heal - - - - -

ed, we are heal - - - ed,  
 - - - ed, and with His stripes we are  
 - ed, and with His stripes we are heal - ed, we are  
 And with His stripes we are heal - - -

**B**  
 and with His stripes we are heal - - -  
 healed,  
 heal - - - ed, and  
 - ed, and with His stripes we are heal - - -  
**B**



ed, and with His stripes we are heal-

with His stripes we are heal-

-ed, and

C

and with His stripes we are heal-

-ed,

with His stripes we are heal-

-ed,

and with His stripes

-ed,

-ed, and with His

D

and with His stripes  
we are heal - ed,  
are heal - ed, and with His  
stripes we are heal - ed,

D

we are heal - ed, and with His  
and with His stripes we are heal -  
stripes we are heal - ed,  
and with His stripes we are heal - ed,

E

stripes we are heal - ed,  
ed, and with His stripes we are  
and with His stripes we are heal -  
and with His stripes we are

E

heal -

ed, and with His stripes we are heal -

heal - ed, are heal -

**F**

and with His stripes we are heal -

- ed,

- ed, and with His stripes we are heal -

- ed, and with His

**F**

*L.H.*

**Adagio**

- ed.

and with His stripes we are heal -

- ed.

- ed.

stripes we are heal -

- ed.

**Adagio**

*attacca*



# No 26. - CHORUS

"ALL WE LIKE SHEEP HAVE GONE ASTRAY"

Isaiah III: 6

**Allegro moderato**

**SOPRANO**  
All we like sheep, all we like sheep have gone a-stray,

**ALTO**  
All we like sheep, all we like sheep,

**TENOR**  
All we like sheep, all we like sheep have gone a-stray,

**BASS**  
All we like sheep, all we like sheep,

**Allegro moderato** (♩ = 92)

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

sheep; we have turn -

sheep have gone a - stray;

sheep; we have

sheep have gone a - stray;

A

- ed ev-'ry one to his own way.

we have turn -

turn - ed

A

All we like

- ed ev-'ry one to his own way, ev-'ry one to his own way. All we like

ev-'ry one to his own way. All we like

All we like

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

**B**

we have turn - ed,

we have turn -

**B**

we have turn -

ed ev-ry one to

we have turned, we have

- ed ev-ry one to his own way, we have turned ev-ry

we have



**C**

his own way, — to his own way, we have turn - ed

turned ev-'ry one — to his own way, we have

one — to his own way, we have turn - ed

turned ev-'ry one — to his own way,

**C**

ev-'ry one to his own way; all

turn - ed ev-'ry one to his own way; all

ev-'ry one to his own way; all

we have turn - ed ev-'ry one to his own way; all

we like sheep have gone a - stray, —

we like sheep have gone a - stray, —

we like sheep have

we like sheep

have gone a - stray;

gone a - stray,

have gone a - stray;

**D**

we have turn - ed ev-'ry

we have turn - ed,

we have

**D**

we have turn - ed, we have

one to his own way, we have turn - ed

we have turned, we have turn - ed

turn - ed, we have turned, we have

turn-ed ev-'ry one to his own way,  
 ev-'ry one to his own way, we have turn-ed ev-'ry  
 ev-'ry one to his own way, we have turn-ed ev-'ry one to his own  
 turn-ed ev-'ry one to his own way, we have turn-ed ev-'ry

**E**  
 we have turned ev-'ry one to his own way, to his own way; all  
 one to his own way, ev-'ry one to his own way; all  
 way, we have turned ev-'ry one to his own way; all  
 one, ev-'ry one to his own way, ev-'ry one to his own way; all

**E**  
 we like sheep, all we like sheep  
 we like sheep, all we like sheep  
 we like sheep, all we like sheep have gone a - stray;  
 we like sheep, all we like sheep have gone a - stray;



have gone a - stray;

have gone a - stray;

we have

we have turn - ed,

we have turn - ed,

we have turn - ed,

we have turn - ed,

we have

turn - ed,

we have turn - ed

ev-'ry one to his own way,

we have turn - ed

ev-'ry one to his own way,

we have

turn - ed

ev-'ry one to his own way,

ev-'ry one to his own way, we have turn -

we have turn - ed, we have  
turn - ed, we have turn - ed, we have turn - ed, we have  
we have turn - ed  
ed, we have turn - ed, we have turn -

turn - ed, we have  
turn - ed, we have turn - ed  
ev-'ry one to his own way, we have turn-ed  
- ed ev-'ry one to his own way, we have  
turn-ed ev-'ry one to his own way, we have turn-ed ev-'ry one to

turn-ed ev-'ry one to his own way, we have turn-ed ev-'ry one to  
ev-'ry one to his own way, we have turn-ed ev-'ry one to  
ev-'ry one to his own way, we have turn-ed ev-'ry one to  
turn-ed ev-'ry one to his own way, we have turn-ed ev-'ry one to

## G Adagio

his own way; and the Lord hath laid on  
 his own way; and the  
 his own way; and the Lord hath  
 his own way; and the Lord hath laid on Him,

G Adagio (♩ = 60)

*cresc.*  
 Him, and the Lord hath laid on Him, hath laid on Him,  
*cresc.*  
 Lord hath laid on Him, on Him, hath  
*cresc.*  
 laid on Him, on Him, hath  
 the Lord hath laid on Him

*p* *dim.*  
 on Him the in - i - qui - ty of us all.  
*p* *dim.*  
 laid on Him the in - i - qui - ty of us all.  
*p* *dim.*  
 laid on Him the in - i - qui - ty of us all.  
*p* *dim.*  
 the in - i - qui - ty of us all.



# No 27. - RECITATIVE FOR TENOR

"ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN"

Psalm xxii: 7

Larghetto (♩ = 80)

Piano introduction in B-flat major, 4/4 time. The right hand features a melody of eighth notes with slurs, while the left hand provides a harmonic accompaniment of chords and single notes. The piece begins with a forte (*f*) dynamic.

TENOR SOLO

First system of the Tenor Solo. The tenor part begins with a whole rest, followed by the lyrics "All they that". The piano accompaniment continues with a similar eighth-note pattern. Dynamics include *dim.* (diminuendo) and *p* (piano).

Second system of the Tenor Solo. The tenor part continues with the lyrics "see Him, laugh Him to scorn; they". The piano accompaniment features a more complex, rapid eighth-note pattern. Dynamics include *f* (forte).

Third system of the Tenor Solo. The tenor part continues with the lyrics "shoot out their lips, and shake their". The piano accompaniment continues with a rapid eighth-note pattern. Dynamics include *f* (forte).

Fourth system of the Tenor Solo. The tenor part concludes with the lyrics "heads, say - ing:". The piano accompaniment features a rapid eighth-note pattern. Dynamics include *f* (forte).

No 28. - CHORUS

"HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM"

Psalm xxii: 8

Allegro

SOPRANO

ALTO

TENOR

BASS

He trust-ed in God that he would de-liv-er him; let him de-

Allegro (♩ = 80)

He trust-ed in God that he would de-liv-er him;

liv-er him, if he de-light in him, if he de-light in him, let him de-liv-er him, if

**A**

He trust - ed in

let him de - liv - er him, if he de - light in him, if he de -

he de - light in him, if he de - light in him, if he de - light in —

**A**

God that he would de - liv - er him; let him de - liv - er him, if he de -

light in him, let him de - liv - er him; if he de - light in him, if he de -

him.

*f*

He trust - ed in God that he would de - liv - er him;

light in him, if he de - light

light in him, if he de - light

*f*

He trust - ed in God, in God, in God he trust - ed; let him de - liv - er



let him de-liv-er him, if he de-light in him, in him, *mf* let him de-liv-er him him, if he de-light in him, if he de-light in him, let him de-

*mf* let him de-liv-er him, if he de-light in him, **B** let him de-liv-er him, if he de-light in him. if he de-light in him, if he de-liv-er him. He trust-ed in

He trust-ed in God that he would de-liv-er him; let him de-light in him, let him de-liv-er him, if he de-God, he trust-ed in God; let him de-liv-er him, if he de-

lethim de - liv - er him. He

li - ver him, if he de - light in him, if he de - light

light in him, if he de - light in him. He trust - ed in God, he

light in him, if he de - light in him,

trust - ed in God that he would de - liv - er him; let him de - liv - er him,

in him, let him de - liv - er him, if he de - light in

trust - ed in God; let him de - liv - er him, if he de - light in

**C** if he de - light in him, *mf* let him de - liv - er him,

him, if he de - light in him, *mf* let him de - liv - er him,

him, if he de - light in him, *mf* let him de - liv - er him,

let him de - liv - er him, *mf* let him de -

**C**

if he de - light in him, if he de -  
 let him de - liv - er him, if he de - light in  
 He trust - ed in God that he would de - liv - er  
 liv - er him,

light in him, let him de - liv - er him, if he delight in him, let  
 him; let him de - liv - er him, if he de -  
 him; let him de - liv - er him, if he de - light in him, let  
 let him de - liv - er him.

him de - liv - er him,  
 light in him. He trust - ed in God, let him de - liv - er him; if he de -  
 him de - liv - er him. He trust - ed in God, let him de - liv - er him, if he de - light  
 He trust - ed in God, that he would de - liv - er him;



*mf*

let him de - liv - er him,

light in him, let him de - liv - er him,

in him, let him de -

let him de - liv - er him, — if he de - light in him,

let him de - liv - er him, let him de - liv - er him.

if he de - light in

liv er him, *mf* if he de - light in

let him de - liv - er him, if he de - light in

**E**

He trust - ed in God that he would de - liv - er him; let him de -

him. He trust - ed in God; let him de - liv - er him, if he de - light

him, if he de - light,

him, if he de - light in him, if he de -

**E**

liv - er him, if he de - light in him,  
 in him, let him de - liv - er him, let him de - liv - er him, if he de -  
 if he de - light in him, let him de - liv - er him,  
 light in him, let him de - liv - er him.

if he de - light in him, if he de - light  
 light  
 if he de - light in him, if he de - light  
 He trust - ed in God, that he would de -

*Adagio*

in him, let him de - liv - er him, if he de - light in him.  
 in him, let him de - liv - er him, if he de - light in him.  
 in him, let him, let him de - liv - er him, if he de - light in him.  
 liv - er him; let him, let him de - liv - er him, if he de - light in him.

*Adagio*

# No 29. - RECITATIVE FOR TENOR

## "THY REBUKE HATH BROKEN HIS HEART"

Psalm lxi: 20

Largo

TENOR SOLO

Thy re-buke hath brok - en His heart; He is full of

heav- i-ness, He is full of heav- i-ness; Thy re-buke hath brok-en His heart;

He look-ed for some to have pit - y on Him, but there was no man, neither found He

an - y to com-fort him; He look-ed for some to have pit - y on Him,

but there was no man, nei-ther found He an - y to com-fort Him.



## No 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations I: 12

Largo (♩ = 66)

TENOR SOLO

Be - hold, and see, be - hold, and see if

there be an - y sor - row like un - to His sor - row.

Be - hold, and see if there be an - y sor - row

like un - to His sor - row. Be - hold, and see if there be an - y sor - row

like un - to His sor - row.

*p* *poco cresc.* *f* *dim.* *pp* *poco cresc.* *pp*

Detailed description: This is a musical score for a Tenor Solo, titled "No 30. - AIR FOR TENOR" with the subtitle "BEHOLD, AND SEE IF THERE BE ANY SORROW". The score is for a Tenor Solo and is in the key of D major (indicated by two sharps). The tempo is Largo, with a metronome marking of 66 beats per minute. The score is divided into five systems, each with a tenor line and a piano accompaniment. The lyrics are: "Be - hold, and see, be - hold, and see if there be an - y sor - row like un - to His sor - row. Be - hold, and see if there be an - y sor - row like un - to His sor - row. Be - hold, and see if there be an - y sor - row like un - to His sor - row." The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. Dynamics include piano (p), poco crescendo (poco cresc.), forte (f), diminuendo (dim.), pianissimo (pp), and a final poco crescendo (poco cresc.) leading to a pianissimo (pp) ending.

# № 31. - RECITATIVE FOR TENOR

"HE WAS CUT OFF OUT OF THE LAND OF THE LIVING"

Isaiah liii: 8

TENOR SOLO

He was cut off out of the land of the liv-ing:

for the trans-gression of Thy peo-ple was He strick-en.

*attacca*

# № 32. - AIR FOR TENOR

"BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL"

Psalms xvi: 10

Andante larghetto (♩ = 108)

TENOR SOLO

But Thou didst not leave His

soul in hell, but Thou didst not leave His

\*) This is according to Händel's score; other editions have not the appoggiatura:



soul in hell, nor didst Thou suf-fer, nor didst Thou suf-fer Thy

Ho - ly One to see cor-rup - tion. **B**

But Thou didst not leave His

soul in hell, Thou didst not leave, Thou didst not leave His

soul in hell, nor didst Thou suf-fer Thy



Ho - ly One to see cor-ruption, nor didst Thou suf-fer, nor

*cresc.* *p*

**C**

didst Thou suf-fer Thy Ho - ly One to see cor - rup - tion,

*cresc.*

nor didst Thou suf-fer, nor didst Thou suf-fer Thy Ho - ly One, Thy

*tr* *p*

Ho - ly One to see cor-ruption..

*tr* *f*

**D**

Nº 33. - CHORUS

“LIFT UP YOUR HEADS, O YE GATES”

Psalm xxiv: 7-10

G. F. Händel

A tempo ordinario (♩ = 76)

SOPRANO I

Lift up your heads, O ye\_gates, and be ye lift up, ye ev-er-last-ing doors, and the

SOPRANO II

Lift up your heads, O ye\_gates, and be ye lift up, ye ev-er-last-ing doors, and the

ALTO

Lift up your heads, O ye\_gates, and be ye lift up, ye ev-er-last-ing doors, and the

TENOR

A

King of glo-ry shall come in. —

King— of glo-ry shall come in.

King— of glo-ry shall come in. —

TENOR

Who is <sup>this</sup> the King of glo-ry?

BASS

Who is <sup>this</sup> the King of glo-ry?

A

\*) Händel's score has here, and in all similar cases, "this" King, not "the" King. It has become traditional, however, to sing "the" King.

this the King of glo - ry? who is this the King of glo - ry? who  
 this the King of glo - ry? who is this the King of glo - ry? who

*mf* The Lord strong and might-y, the Lord strong and might-y, the Lord  
*mf* The Lord strong and might-y, the Lord strong and might-y, the Lord  
*mf* The Lord strong and might-y, the Lord strong and might-y, the Lord  
 this is the King of glo-ry?  
 this is the King of glo-ry?



## B

might - y in bat-tle.

might - y in bat-tle.

might - y in bat-tle. *mf* Lift up your heads, O ye gates, and be ye lift up, ye

*mf* Lift up your heads, O ye gates, and be ye lift up, ye

*mf* Lift up your heads, O ye gates, and be ye lift up, ye

## B

*mf*

ev - er-last-ing doors, and the King of glo - ry shall come in, and the

ev - er-last-ing doors, and the King of glo - ry shall come in, and the

ev - er-last-ing doors, and the King of glo - ry shall come in, and the

Who is <sup>this</sup> the King of glo-ry? who

Who is <sup>this</sup> the King of glo-ry? who

King of glo-ry shall come in. Who is <sup>this</sup> the King of glo-ry? who

King of glo-ry shall come in. —

King of glo-ry shall come in. —

is <sup>this</sup> the King of glo-ry? who is <sup>this</sup> the King of glo-ry?

is <sup>this</sup> the King of glo-ry? who is <sup>this</sup> the King of glo-ry?

is <sup>this</sup> the King of glo-ry? who is <sup>this</sup> the King of glo-ry? The Lord of hosts,

The Lord of — hosts,

The Lord of hosts,

## SOPRANO I II

C

ALTO

The Lord of hosts,

He is the King of glo-ry, He

TENOR

The Lord of hosts,

He is the King of glo-ry, He

BASS

the Lord of hosts,

He is the King of glo-ry, He

the Lord of hosts,

He is the King of glo-ry, He

is the King of glo-ry,

He is the King of glo-ry, He is the King of

is the King of glo-ry, He is the King of glo-ry, He is the King of glo-ry, He

is the King of glo-ry, He is the King of glo-ry, He is the King of glo-ry, He

is the King of glo-ry, He is the King of glo-ry,

glo-ry, He is the King of glo-ry, He is the King of glo-

is the King of glo-ry, the Lord of hosts, He is the King of glo-

is the King of glo-ry, the Lord of hosts, He is the King of glo-

the Lord of hosts, He is the King of glo-



D

- ry, the Lord of hosts, He is the King of glo -

- ry, the Lord of hosts, He is the King of

ry, the Lord of hosts, He is the King of

D

- ry,

glo - - ry, of glo - - ry, the Lord of

glo - - ry,

the Lord of hosts, He is the King of glo -

hosts, He is the King of glo - - ry, of glo -

the Lord of hosts, He is the King of glo - - ry, of glo -

the Lord of hosts, He is the King of glo - - ry, of glo -

ry, He

ry, He

ry, of glo ry, He

ry, He

**E**

is the King of glo-ry, He is the King of glo-ry, the Lord of hosts,

is the King of glo-ry, He is the King of glo-ry, the Lord of

is the King of glo-ry, He is the King of glo-ry, the Lord of

is the King of glo-ry, He is the King of glo-ry, the Lord of

**E**

the Lord of hosts, the Lord of hosts, the Lord of hosts, He

hosts, the Lord of hosts, the Lord of hosts, the Lord of

hosts, the Lord of hosts, the Lord of hosts, the Lord of

hosts, the Lord of hosts, the Lord of hosts, the Lord of

is the King of glo -  
 hosts, He is the King of glo - ry, of  
 hosts, He is the King of glo - ry, of  
 hosts, He is the King of glo -

- ry, He is the King of glo - ry, He is the King of glo - ry,  
 glo - ry, He is the King of glo - ry, He is the King of glo - ry,  
 glo - ry, He is the King of glo - ry, He is the King of glo - ry,  
 - ry, He is the King of glo - ry, He is the King of glo - ry,

**F** *cresc.*  
*cresc.* the Lord of hosts, the Lord of hosts, the Lord of  
 the Lord of hosts, the Lord of hosts, the Lord of hosts, He  
*cresc.* the Lord of hosts, the Lord of hosts, the Lord of hosts, He  
*cresc.* the Lord of hosts, the Lord of hosts, the Lord of  
**F**  
*cresc.*



hosts, He is the King of glo -

is the King, the King of glo -

is the King of glo - ry, the King of glo -

hosts, He is the King of glo -

- ry, the King of glo - ry, He is the King of glo - ry, He

- ry, the King of glo - ry, He is the King of glo - ry, He

- ry, the King of glo - ry, He is the King of glo - ry, He

- ry, the King of glo - ry, He is the King of glo - ry, He

is the King of glo - ry, of glo - - ry.

is the King of glo - ry, of glo - - ry.

is the King of glo - ry, of glo - - ry.

is the King of glo - ry, of glo - - ry.

# \* NO 34. - RECITATIVE FOR TENOR

"UNTO WHICH OF THE ANGELS SAID HE"

Hebrews 1: 5

TENOR SOLO

Un - to which of the an - gels said He at an - y

time, Thou art my Son, this day have I be - got - ten Thee?

# \* NO 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews 1: 6

**Allegro**

SOPRANO

ALTO

TENOR

BASS

Let all the an - gels of God wor - ship

Let all the an - gels of God wor - ship

Let all the an - gels of God wor - ship

Let all the an - gels of God wor - ship

**Allegro** (♩ = 84)

\* Generally omitted

Him, let all the an - gels of  
 Him, let all the an - gels of  
 Him,  
 Him,

God, let all the an - gels of God wor - ship  
 God wor - ship  
 let all the an - gels of God wor - ship

Him, let all the  
 Him, let all the an - gels of God  
 let all the an - gels of God  
 Him, let

**A**



an - gels of God wor - ship Him,  
 wor - ship Him,  
 wor - ship  
 all the an - gels of God wor - ship

let all the an - gels of God wor - ship  
 let all the an - gels of  
 Him, let all the an - gels of God wor - ship Him,  
 Him, let all the an -

Him,  
 God wor - ship Him, let all the  
 let all the an - gels of God wor -  
 - gels of God wor -

**B**

let all the an -

an - gels of God wor - - - ship Him,

- ship Him, let all the an - gels of God

- ship Him,

**B**

- gels of God wor -

wor -

wor -

**C**

- ship Him, let all the an -

- ship Him, let all the an -

- ship Him, let all the an -

let all the an -

**C**

- gels of God, let all the an - gels of

- gels of God, let all the an - gels of

- gels of God, let all the an - gels of

God wor - ship

God wor - ship

God wor - ship

- gels of God wor - ship

Him.

Him.

Him.

Him.

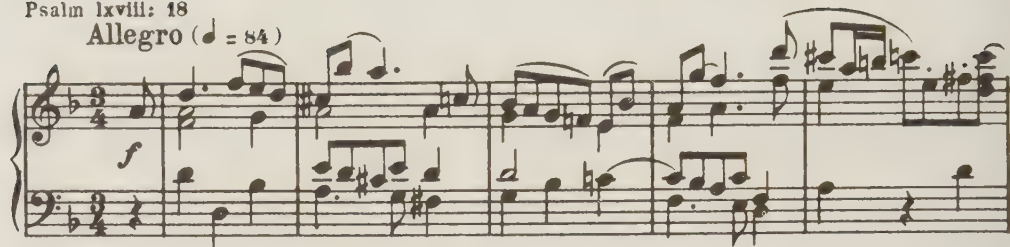


\*) N<sup>o</sup> 36. - AIR FOR BASS

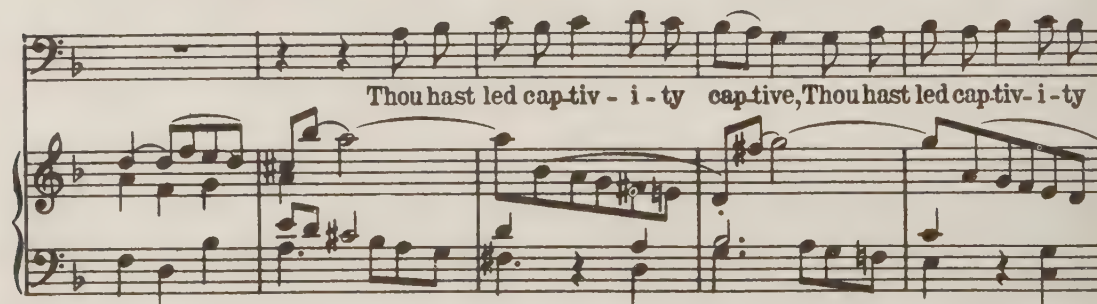
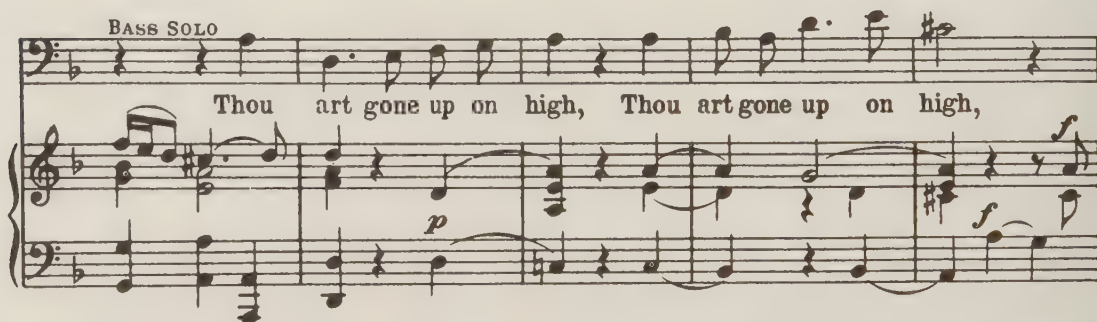
"THOU ART GONE UP ON HIGH"

Psalm lxxviii: 18

Allegro (♩ = 84)



BASS SOLO



\*) Generally omitted.

e - ven for Thine en - e - mies,

yea, e - ven for Thine en - e - mies,

that the Lord

God might dwell a - mong them, that the Lord God might dwell,

might dwell a-mong them.

Thou art gone up on high, Thou art gone up on high, Thou hast

led cap-tiv - i - ty cap-tive, Thou hast led cap-tiv - i - ty cap-tive,

and re - ceiv - ed gifts for men; yea, e - - ven

for Thine en -



**D**

- e-mies, for Thine e - mies,

that the Lord God might dwell a - - mong them,

that the Lord God might dwell

a - mong them,

**E**

that the Lord God, that the Lord

God might dwell a - - mong them, might dwell

This system contains a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G, followed by a quarter note A, a dotted quarter note B, and a half note C. The piano accompaniment features a treble and bass staff with various chords and melodic lines.

a - mong

The second system continues the vocal and piano parts. The vocal line has a half note D, a quarter note E, a dotted quarter note F, and a half note G. The piano accompaniment continues with similar harmonic support.

**F**  
them, that the Lord God might dwell a-mong them.

The third system begins with a new vocal phrase marked with a bold 'F'. The vocal line starts with a half note G, followed by a quarter note A, a dotted quarter note B, and a half note C. The piano accompaniment provides a steady harmonic background.

This system focuses on the piano accompaniment, showing intricate chordal textures and melodic lines in both the treble and bass staves.

The final system concludes the piece with a series of chords and melodic fragments in the piano part, leading to a final cadence.

## Nº 37. - CHORUS

"THE LORD GAVE THE WORD"

Psalm lxxviii: 11

Andante allegro

SOPRANO

ALTO

TENOR

BASS

Great was the com - pa - ny of the

Great was the com - pa - ny of the

The Lord gave the word: great was the com - pa - ny of the

The Lord gave the word: great was the com - pa - ny of the

Andante allegro (♩=80)

preachers, great was the com - pa - ny, the com - pa - ny, the com - pa - ny, the

preachers, great was the com - pa - ny, the com - pa - ny, the com - pa - ny, the

preachers, great was the com - pa - ny, the com - pa - ny, the com - pa - ny, the

preachers, great was the com - pa - ny, the com - pa - ny, the com - pa - ny, the



-pa-ny of the preach-ers,

-pa-ny, the com-pa-ny of the preach-ers,

com- - - -pa-ny of the preach-ers,

- - - -pa-ny of the preach-ers,

great was the com-pa-ny of the preachers. The Lord gave the word;

great was the com-pa-ny of the preachers. The Lord gave the word;

great was the com-pa-ny of the preachers.

great was the com-pa-ny of the preachers.

A

great was the com- - - -pa-ny, the com- - - -

great was the com- - - -pa-ny, the com- - - -

Great was the com-pa-ny, the com- - - -pa-ny, the

Great was the com-pa-ny, the com- - - -pa-ny, the

A

[illegible]

ers, great was the com - pa - ny of the preach-ers,  
 ers, great was the com -  
 ers, great was the com - pa - ny of the preach-ers,  
 ers, great was the com - - pa - ny, the com - - -

**B**

great was the com - pa - ny of the preach - ers, of the preach - ers,  
 - pa - ny, the com - - - - - pa - ny, the  
 great was the com - pa - ny of the preach - ers, the com - - - - -  
 - pa - ny, the com - - - - -

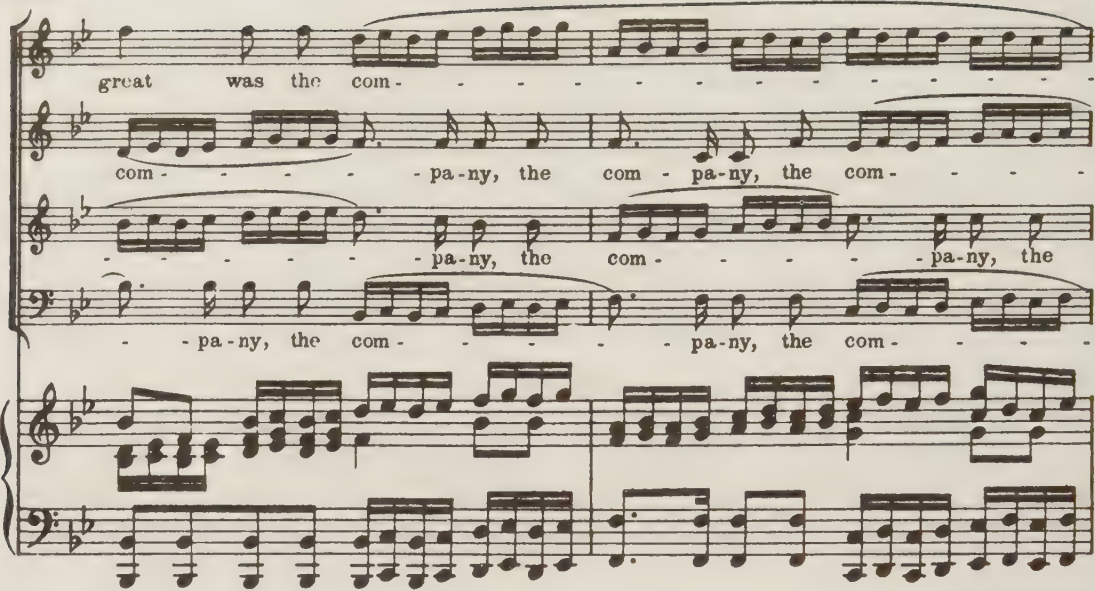


great was the com -

com - - - pa - ny, the com - pa - ny, the com -

- pa - ny, the com - - - - pa - ny, the

- pa - ny, the com - - - pa - ny, the com -

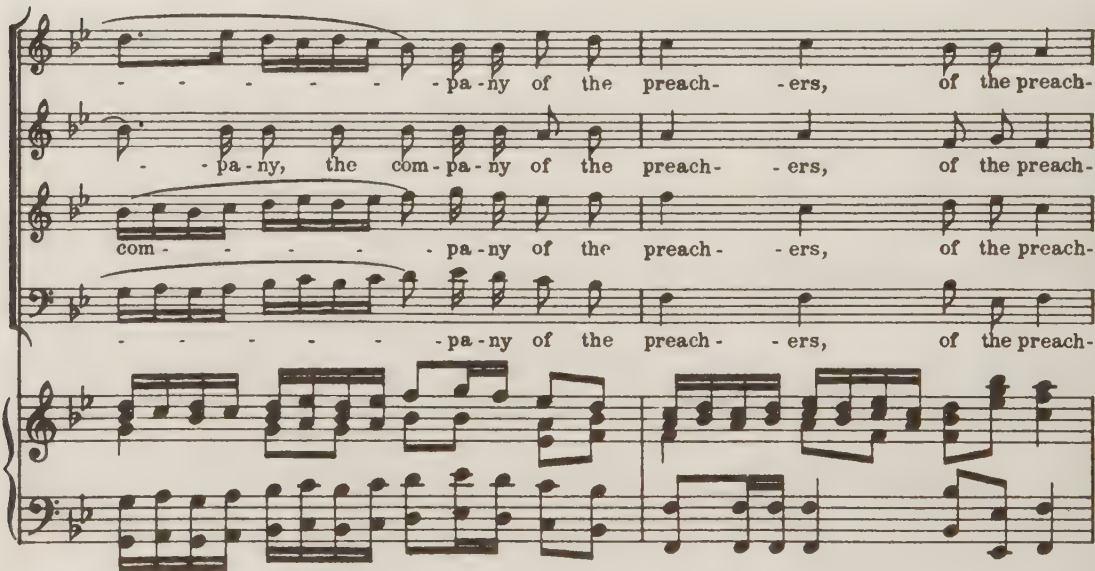


- pa - ny of the preach - ers, of the preach -

- pa - ny, the com - pa - ny of the preach - ers, of the preach -

com - - - pa - ny of the preach - ers, of the preach -

- pa - ny of the preach - ers, of the preach -

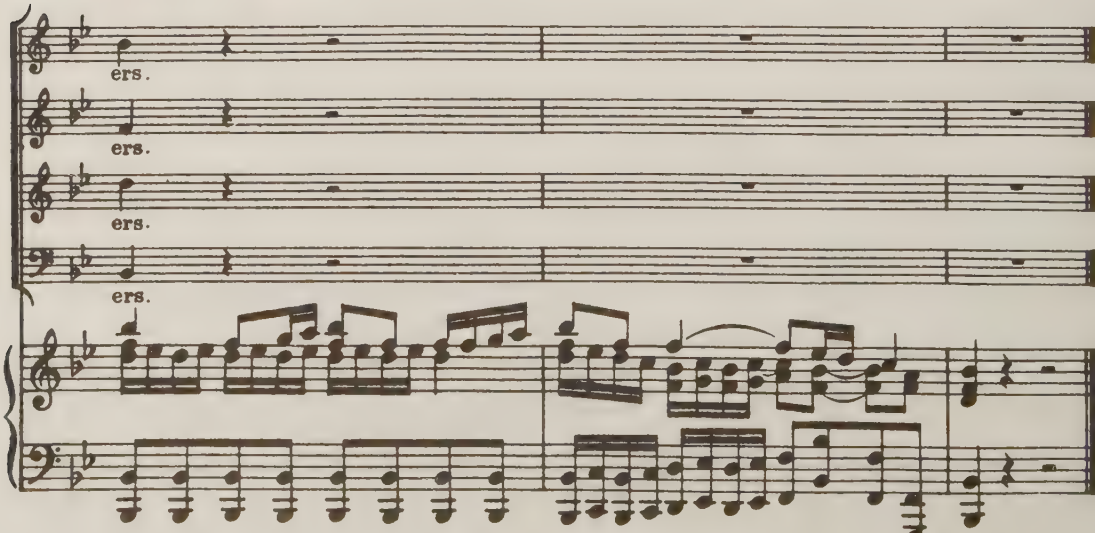


ers.

ers.

ers.

ers.





# №38.- AIR FOR SOPRANO

167

"HOW BEAUTIFUL ARE THE FEET OF THEM"

Romans x: 15

Larghetto (♩ = 104)

Piano introduction in B-flat major, 12/8 time, marked *p* (piano). The music features a flowing melody in the right hand and a steady accompaniment in the left hand.

SOPRANO SOLO

How beau-ti-ful are the feet of them that

The first system of the song, featuring a soprano solo line and piano accompaniment. The lyrics are "How beau-ti-ful are the feet of them that". The piano part includes a *pp* (pianissimo) marking.

preach the gos-pel of peace, how beau-ti-ful are the feet, how

The second system of the song, continuing the soprano solo and piano accompaniment. The lyrics are "preach the gos-pel of peace, how beau-ti-ful are the feet, how".

beau-ti-ful are the feet of them that preach the gos-pel of peace,

The third system of the song, continuing the soprano solo and piano accompaniment. The lyrics are "beau-ti-ful are the feet of them that preach the gos-pel of peace,".

**A**

how beau-ti-ful are the feet of them that

The fourth system of the song, marked with a repeat sign and a piano (*p*) marking. The lyrics are "how beau-ti-ful are the feet of them that".

preach the gos-pel of peace, and bring glad ti - - dings, and

bring glad ti - - dings, glad ti - dings of good things, and

**B**  
bring glad ti - - dings, glad tidings of good things, and bring — glad tidings, glad

ti-tings of good things, glad tidings of — good things!

## Nº 39. - CHORUS

"THEIR SOUND IS GONE OUT INTO ALL LANDS"

Romans x: 18

A tempo ordinario

SOPRANO  
Their sound is gone out in - to all lands, their sound is gone

ALTO  
Their sound is gone out in - to all lands,

TENOR  
Their sound is gone out, their

BASS  
Their sound is gone out, \_\_\_\_\_

A tempo ordinario (♩ = 88)

out in - to all lands, in - to all lands,

in - to all lands, \_\_\_\_\_ in - to all lands,

sound is gone out in - to all lands, their sound is gone

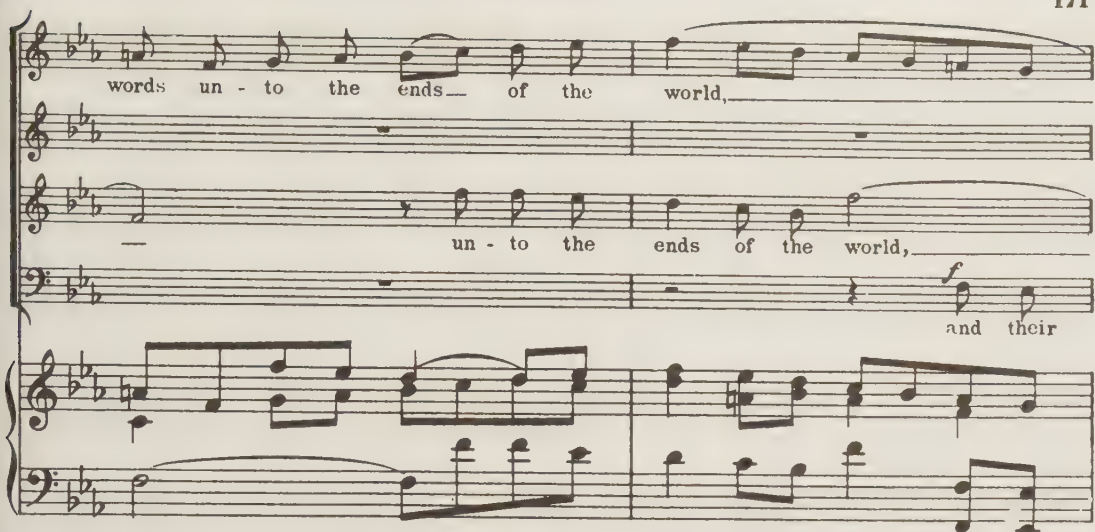
— their sound is gone out in - to all lands, their sound is gone



their sound is gone out in - to all lands, their sound is gone  
 their sound is gone out, is gone out, their sound is gone  
 out in - to all lands, in - to all  
 out in - to all lands,

out in - to all lands,  
 out, is gone out in - to all lands,  
 lands, in - to all lands,  
 — their sound is gone out in - to all lands,

**A**  
 and their  
 and their words un - to the ends of the world,  
**A**



words un - to the ends of the world,

un - to the ends of the world,

and their

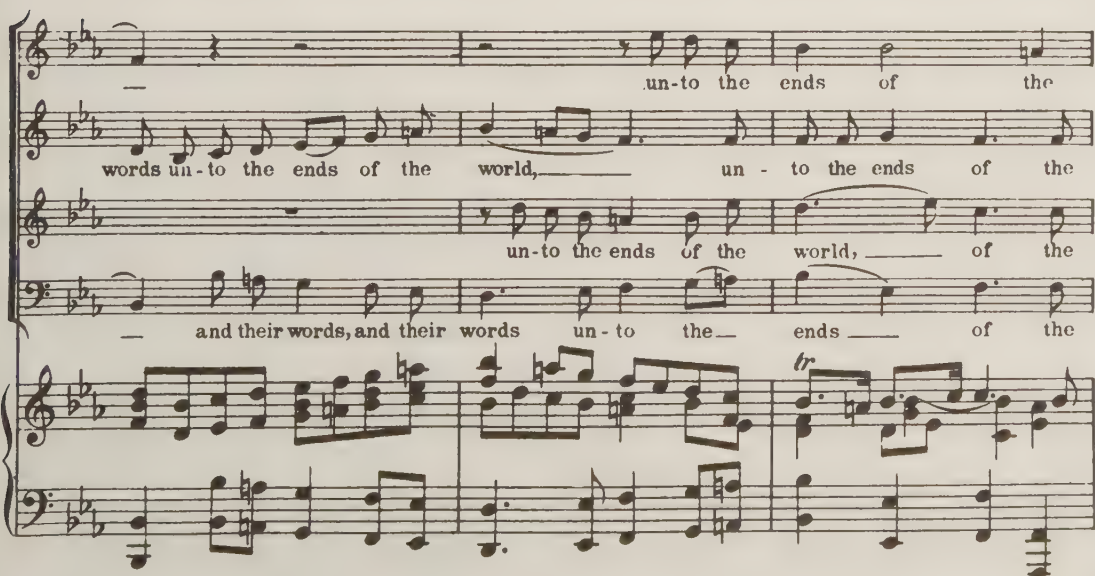


un - to the ends of the world,

and their

un - to the ends of the world,

words un - to the ends of the world,



un-to the ends of the

words un-to the ends of the world, un - to the ends of the

un-to the ends of the world, of the

and their words, and their words un - to the ends of the

B

world; their sound is gone out, is gone out in - to all  
 world; their sound is gone out, is gone out in - to all  
 world; their sound is gone out in - to all  
 world; their sound is gone out in - to all

**B**

lands, and their words un - to the ends of the  
 lands, and their words un - - to the ends of the  
 lands, and their words, and their words un - to the ends of the  
 lands, and their

world, and their  
 world, and their  
 world, of the world, and their  
 words un - to the ends of the world,

*Ad.* \*



words un - to the ends of the world, and their  
 words un - to the ends of the world,  
 words, and their words un - to the ends of the  
 — and their words un - to the ends of the

*cresc.*  
 words un-to the ends of the world,  
*cresc.*  
 and their words un - to the ends of the  
*cresc.*  
 world, and their  
*cresc.*  
 world, and their words un-to the ends of the world,

un - to the ends of the world.  
 world, un - to the ends of the world  
 words un - to the ends of the world, un-to the ends of the world.  
 un - to the ends, un - to the ends of the world.

## №40 - AIR FOR BASS

"WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?"

Psalm ii: 1,2

Allegro (♩ = 112)

The musical score is written for piano and bass. It consists of six systems of music. The first system is marked 'Allegro (♩ = 112)' and begins with a forte 'f' dynamic. The key signature is C major, and the time signature is common time (C). The piano part features a continuous eighth-note accompaniment in the left hand and a more melodic line in the right hand. The bass part provides a steady eighth-note accompaniment. The second system continues the same pattern. The third system introduces a key change to B-flat major, indicated by a flat sign on the B line of the piano staff. The fourth system introduces a key change to D major, indicated by two sharps (F# and C#) on the piano staff. The fifth system continues in D major. The sixth system concludes the piece with a final cadence in D major, marked by a double sharp on the D line of the piano staff.

Piano introduction in G major, 4/4 time. The right hand features a continuous eighth-note pattern of G-A-B-A-G-A-B-A. The left hand plays a steady eighth-note accompaniment of G-A-B-A-G-A-B-A.

## A BASS SOLO

First system of vocal and piano accompaniment. The vocal line begins with the lyrics "Why do the na - - - tions so". The piano accompaniment features a continuous eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand. A piano (*p*) dynamic marking is present at the start of the piano part.

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics "fu - rious - ly rage to - - geth - er? why". The piano accompaniment continues with the same eighth-note patterns.

Third system of vocal and piano accompaniment. The vocal line continues with the lyrics "do the peo - - ple im - a - gine a vain". The piano accompaniment continues with the same eighth-note patterns.

Fourth system of vocal and piano accompaniment. The vocal line continues with the lyrics "thing? Why do the na - - - tions". The piano accompaniment continues with the same eighth-note patterns.



rage

so

fu - rious - ly to - geth - er? why

do the peo - ple im - a -

gine a vain

thing?

im - - a -

B

- gine a vain thing?

Why

do

the

na - tions

so

fu - riously rage to - -

geth - - er,

and

why

do

the

peo-ple,

and

why

do

the

peo-ple im- - a - - gine a - - vain -

thing? Why do the na- - tions

rage

**C**  
so furiously to - gether, so furiously to - geth - er? and



why do the peo-ple im- - a - - gine a vain

thing? im - a - - - - -

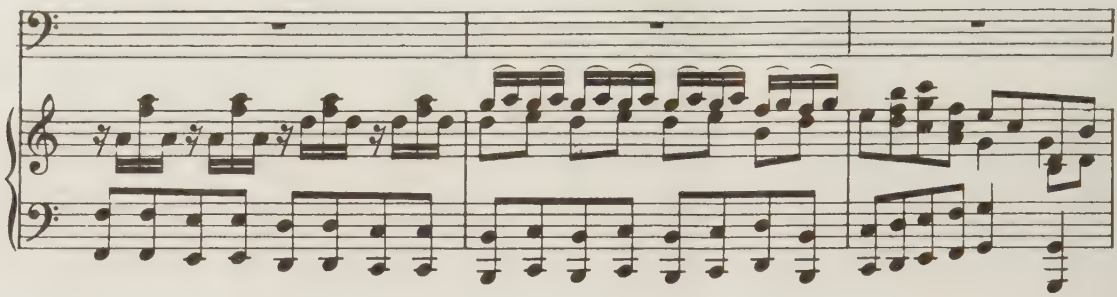
*cresc.* *f*

- - gine a vain thing? and

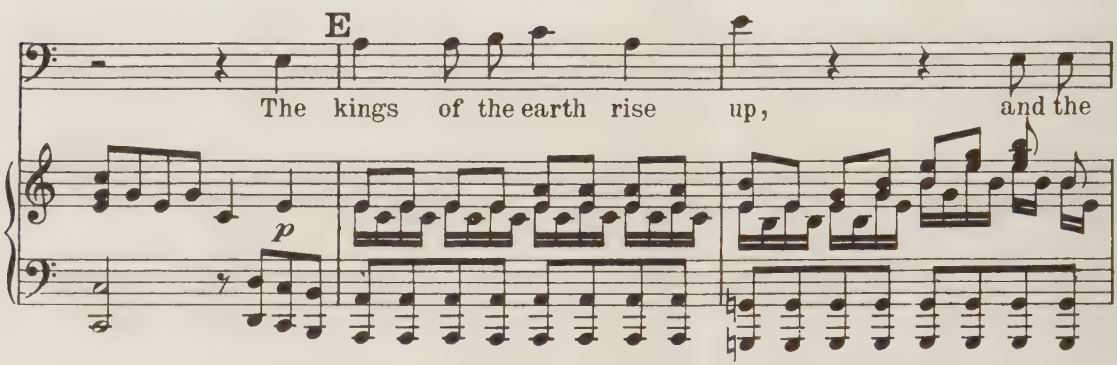
*p*

why do the peo-ple im- - a - - gine a vain

**D**  
thing?



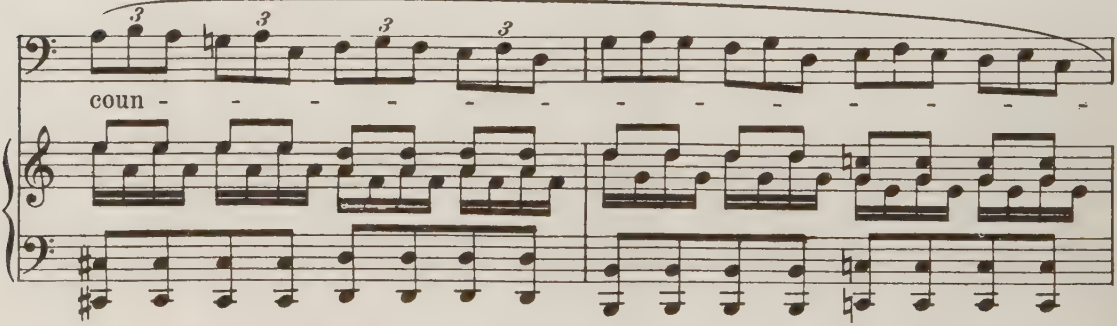
Piano introduction in E major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.



First vocal entry. The vocal line begins with a whole note E4, marked with a large 'E' above it. The lyrics are "The kings of the earth rise up, and the". The piano accompaniment continues with the same eighth-note pattern, marked with a piano 'p' dynamic.



Second vocal entry. The vocal line continues with the lyrics "rulers take counsel together, take". The piano accompaniment remains consistent with the eighth-note pattern.



Third vocal entry. The vocal line features a triplet of eighth notes on the word "coun-". The piano accompaniment continues with the eighth-note pattern.



Fourth vocal entry. The vocal line continues with the lyrics "- sel, take". The piano accompaniment continues with the eighth-note pattern.

coun - sel to - geth - er against the Lord, and a -

gainst His an - oint -

- ed, a - gainst the Lord and His an -

oint - ed.



## Nº 41. - CHORUS

"LET US BREAK THEIR BONDS ASUNDER"

Psalm ii: 3

*Allegro e staccato*

**SOPRANO**  
Let us break their bonds a - sun - der, let us

**ALTO**

**TENOR**  
Let us break their bonds a - sun - der, let us, let us

**BASS**

*Allegro e staccato (♩ = 76)*

break, let us break their bonds a -

Let us break their bonds a - sun - der, let us break,

break their bonds a - sun - der, let us, let us break, let us break their

Let us break their bonds a - sun - der, let us, let us break their bonds,

sun - - - der,

let us break their bonds a - sun - der,

bonds a - sun - - - der,

let us break their bonds a - - sun - - der, let us,

A

let us break their bonds a - sun - der,

let us break their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way.

let us break their bonds a - sun - der,

A

and cast a - - way

their yokes from us, and cast a - -

and cast a - - way

their yokes from us, and cast a - - way their yokes from

way their yokes from us, and cast a - - way their yokes from

their yokes from us, and cast a - way their yokes from  
us, and cast a - way, and cast a - way their yokes from  
us, and cast a - way, and cast a - way their yokes from  
and cast a - way,

us, and cast a - way their yokes from us. Let us break their  
us, and cast a - way their yokes from us.  
us, and cast a - way their yokes from us. Let us break their bonds,  
and cast a - way their yokes from us.

bonds. let us break their bonds,  
Let us break their bonds a - sun - der, let us break their bonds,  
let us break their bonds a -  
Let us break their bonds a - sun - der, let us break their



let us break their bonds a - sun - der, let us break their bonds a -

let us break their bonds a - sun - der,

sun - der, let us break their bonds, let us break their

bonds, let us break their bonds a - sun - der,

sun - der, let us, let us break, let us break their bonds a

let us break their bonds, let us break their

bonds a - sun - der, let us break, let us break their bonds,

let us break their bonds a - sun - der,

sun - der, their bonds a - sun - der, and cast a - way

bonds, — their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way,

let us break their bonds a - sun - der,

their yokes from

and cast a - way,

and cast a - - - way

us, and cast a - way their yokes from us, and cast a -

and cast a - - - way

and cast a - way their yokes from us, and cast a -

their yokes, their yokes from us, and cast a -

way their yokes from us.

their yokes from us.

way their yokes from us. Let us break their bonds a -

way their yokes from us. Let us break their

*R.H.*

Let us break their bonds a - - sun - der, and cast a - -

Let us break their bonds, and cast

sun - - der, and cast, and cast a -

bonds, and cast a - - way their yokes from

way,

a - way their yokes, their yokes from us, and cast a - -

way, and cast a - way their yokes from us, and cast a - -

us, and cast a - way their yokes from us, and cast a - -

and cast a - - way their yokes from us,

way, and cast a - - way their yokes, let us break their

way, and cast a - - way their yokes, let us break their bonds a - -

way, and cast a - - way their yokes from us,



let us break their bonds, and cast a-way, and cast a-

bonds, their bonds a-sunder, and cast a-way, and cast a-

sun-der, their bonds a-sunder, and cast a-way, and cast a-

let us break their bonds a-sunder, and cast a-way, and cast a-

way their yokes from us.

way their yokes from us.

way their yokes from us.

way their yokes from us.

way their yokes from us.

# № 42. - RECITATIVE FOR TENOR

189

"HE THAT DWELLETH IN HEAVEN"

Psalms ii: 4

TENOR SOLO

He that dwell-eth in hea-ven shall laugh them to  
scorn; the Lord shall have them in de-ri-sion.

# № 43. - AIR FOR TENOR

"THOU SHALT BREAK THEM"

Psalms ii: 9

Andante (♩ = 84)

Thou shalt break them, Thou shalt  
break them with a rod of i-ron;  
*poco cresc.*

Thou shalt dash them in piec - es like a pot - - - ter's

ves - sel, Thou shalt dash them in piec - es, in

*cresc.*

piec - es like a pot -

**B**  
- ter's ves - sel.

Thou shalt break them,



Thou shalt break them with a rod

of i - ron; Thou shalt

dash them in piec-es like a pot - ters

ves - sel, Thou shalt dash them in piec-es like a

pot - ter's ves - sel, like a

\*Händel in his score has this section in unison

pot - - - ter's ves - sel, Thou shalt dash them in

The first system of the musical score. The vocal line (treble clef) begins with a half note 'pot', followed by a dotted half note '- ter's', and then a half note 'ves'. The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth and thirty-second notes, creating a sense of rapid motion. The key signature has one sharp (F#).

pieo - es like a pot - - - - ter's

The second system of the musical score. The vocal line continues with a half note 'pieo', a dotted half note '- es', and then a half note 'like'. The piano accompaniment continues with similar rapid, beamed figures. The key signature remains one sharp.

**D**  
ves - sel.

The third system of the musical score. A large 'D' is placed at the beginning of the vocal line, indicating a key signature change to D major. The vocal line has a half note 'ves' and a dotted half note '- sel.'. The piano accompaniment continues with its rapid, beamed texture. The key signature now has two sharps (F# and C#).

The fourth system of the musical score, featuring the piano accompaniment. It continues the rapid, beamed texture established in the previous systems, with intricate sixteenth and thirty-second note patterns in both the treble and bass staves.

The fifth and final system of the musical score. The vocal line (treble clef) has a half note 'ves' and a dotted half note '- sel.'. The piano accompaniment concludes with a final cadence, including a whole note chord in the bass and a half note in the treble. The key signature remains D major.

## No 44.- CHORUS

"HALLELUJAH!"

Rev. xix: 6; xl: 15; xix: 16

Allegro (♩=72)

Organ  
or  
Piano

The organ or piano accompaniment for the first system consists of two staves. The right hand (treble clef) plays a series of chords and moving lines, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

SOPRANO

ALTO

TENOR

BASS

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -  
 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -  
 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -  
 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

The organ or piano accompaniment for the second system continues the musical texture established in the first system, with the right hand providing harmonic support and the left hand maintaining the rhythmic foundation.

le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -  
 le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -  
 le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -  
 le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

The organ or piano accompaniment for the third system concludes the musical phrase, with the right hand playing sustained chords and the left hand providing a final rhythmic accompaniment.



lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord

**A**

God Om-ni-po-tent reign-eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

God Om-ni-po-tent reign-eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

God Om-ni-po-tent reign-eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

God Om-ni-po-tent reign-eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

**A**

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! for the Lord God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! for the Lord God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! for the Lord God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

**\*\***

\*) Händel's score has here

\*\*)

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

**B**

for the Lord God Om - ni - - po - tent

Hal - le -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

**B**

reign - - - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

le - - lu - - jah! Hal - le - lu - jah! for the Lord


Hal - le - lu - jah! for the Lord

\*) Händel's score has one 8th note e here only; see foot-note on next page.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

Second system of the musical score. The lyrics continue: Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! lu-jah! Hal-le-lu-jah! for the Lord Hal-le-lu-jah! Hal-le-lu-jah! for the Lord lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

Third system of the musical score. The lyrics continue: Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah! lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

\*) Händel's score has here  2 syllables for one note, it is therefore better to substitute two 16th notes for the 8th



le - - lu - - jah! Hal - le - lu - jah! le - - lu - jah! lu - jah! Hal - le - lu - jah!

The king-dom of this— The king-dom of this The king-dom of this The king-dom of this—

*(p)* **C**

world world world world

*mf* is be - - come the *f* King - dom of our

*mf* is be - - come the *f* King - dom of our

*mf* is be - - come the *f* King - dom of our

*mf* is be - - come the *f* King - dom of our

**D**

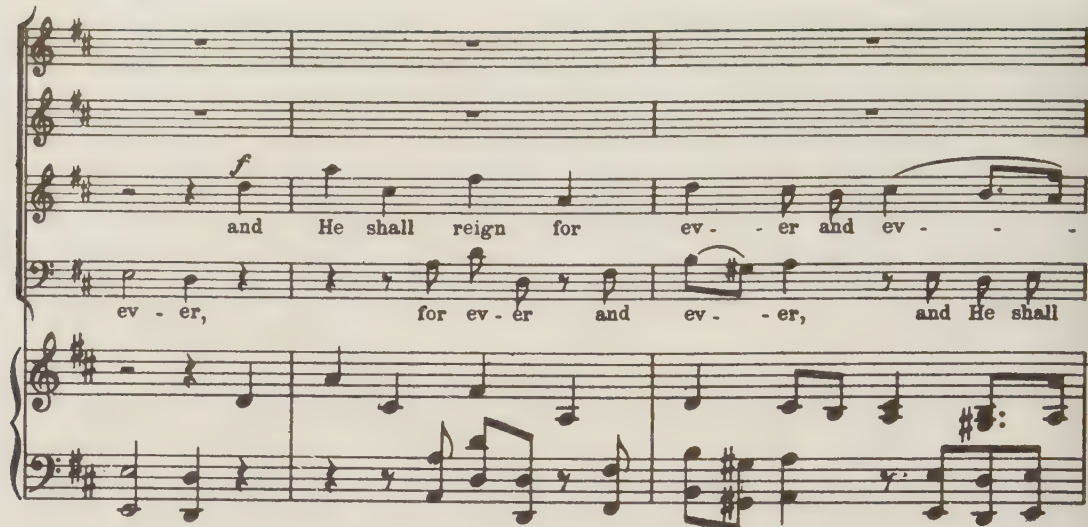
Lord and of His Christ, and of His Christ;

Lord and of His Christ, and of His Christ;

Lord and of His Christ, and of His Christ;

Lord and of His Christ, and of His Christ; and He shall reign for ev - er and

**D**



and He shall reign for ev - er and ev -

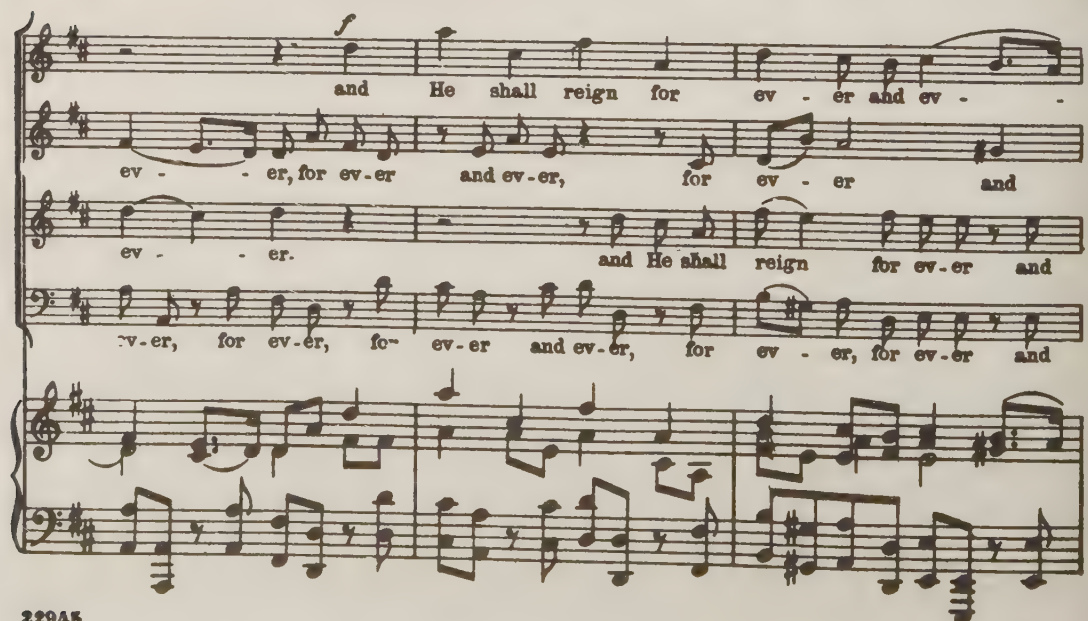
ev - er, for ev - er and ev - er, and He shall



and He shall reign for ev - er and

er, and He shall reign for ev - er and

reign, and He shall reign for ev - er, for



and He shall reign for ev - er and ev -

ev - er, for ev - er and ev - er, for ev - er and

ev - er. and He shall reign for ev - er and

ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and

E

er. King of Kings,

ev - er. King of Kings,

ev - er, for ev - er and ev - er. Hal-le-lu-jah! Hal-le-

ev - er, for ev - er and ev - er. Hal-le-lu-jah! Hal-le-

E

and Lord of Lords.

and Lord of Lords.

lu-jah! For ev - er and ev - er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev - er and ev - er. Hal-le-lu-jah! Hal-le-

King of Kings,

For ev - er and ev - er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev - er and ev - er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev - er and ev - er. Hal-le-lu-jah! Hal-le-



and Lord of Lords,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

King of Kings,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

*f* and Lord of Lords, and Lord of Lords, and He shall

lu-jah! *ff* King of Kings, and Lord of Lords,

lu-jah! *ff* King of Kings, and Lord of Lords,

lu-jah! *ff* King of Kings, and Lord of Lords, and He shall

*f*

reign, and

and He shall reign, and He shall

and He shall reign, and He shall reign,

reign for ev - er and ev - er,

He shall reign for ev - er and ev - er,

reign for ev - er and ev - er, King of

and He shall reign for ev - er and ev - er, King of

and He shall reign for ev - er and ev - er, King of

for ev - er and ev - er. Hal-le-lu-jah! Hal-le-

Kings, for ev - er and ev - er, and Lord of Lords. Hal-le-lu-jah! Hal-le-

Kings, and Lord of Lords,

Kings, for ev - er and ev - er, and Lord of Lords. Hal-le-lu-jah! Hal-le-

lu-jah! and He shall reign for ev - er, for

lu-jah! and He shall reign for

and He shall reign for ev - er, for

lu-jah! and He shall reign for ev - er, for

ev - er and ev - er, King of Kings, and Lord of

ev - er and ev - er, King of Kings, and Lord of

ev - er and ev - er, King of Kings, and Lord of

ev - er and ev - er, King of Kings, and Lord of

Lords, King of Kings, and Lord of Lords, and

Lords, King of Kings, and Lord of Lords, and

Lords, King of Kings, and Lord of Lords, and

Lords, King of Kings, and Lord of Lords, and He shall



He shall reign for ev-er and ev - er, King of

He shall reign for ev-er and ev - er, for ev-er and

He shall reign for ev-er and ev - er, for ev-er and

reign for ev - er, for ev-er and ev - er, for ev-er and

Kings, and Lord of Lords. Hal-le-lu-jah! Hal-le-

ev - er, for ev - er and ev - er. Hal-le-lu-jah! Hal-le-

ev - er, for ev - er and ev - er. Hal-le-lu-jah! Hal-le-

ev - er, for ev - er and ev - er. Hal-le-lu-jah! Hal-le-

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

## PART III

## No 45. - AIR FOR SOPRANO

"I KNOW THAT MY REDEEMER LIVETH"

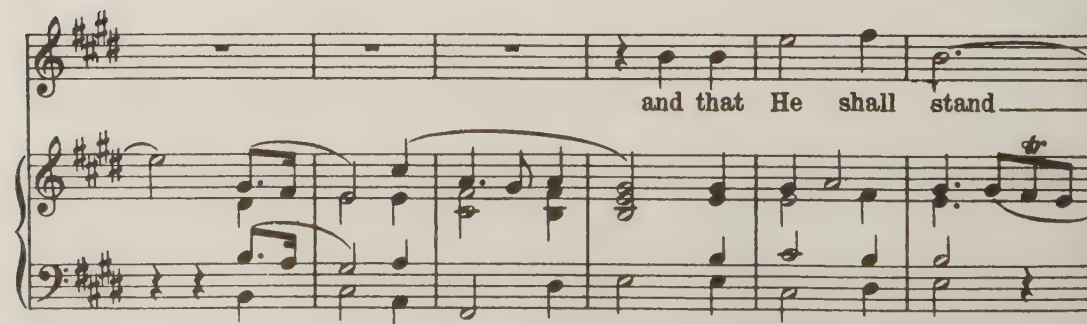
Job xix: 25, 26; 1 Cor. xv: 20

Larghetto (♩ = 72)



SOPRANO SOLO

A



at the lat - - - ter day up-on the

*\*)*

earth. I know that my Re -

**B**

deem - er liv-eth, and that He shall stand

at the lat - - ter day up-on the earth, up-on the

earth. I know that my Re - deem - er liv-eth, and He shall

**C**

*\*)* This appoggiatura is not in Händel's score



stand at the lat - - - ter day up-on the earth,

up-on the earth:

*p* *cresc.*

**D**  
And though worms de - stroy this bod-y,

yet in my flesh shall I see

God, yet in my flesh shall I see God.

I know that my Re-

deem-er liv-eth. And though worms de - stroy this

bod-y, yet in my flesh shall I see God, yet in my

flesh shall I see God, shall I see God. I

know that my Re - deem - er liv-eth.

**F**  
For now is Christ ris-en from the dead,

the first - - fruits of them that

sleep, \_\_\_\_\_ of them that sleep, the

**G**  
first - - fruits of them that sleep.



*cresc.*

For now is Christ ris-en, for now is Christ

*p* *cresc.*

ris-en from the dead, the

*p*

*Adagio*

first-fruits of them, of them that sleep.

# Nº 46. - CHORUS

## "SINCE BY MAN CAME DEATH"

1 Cor. xv: 21

Grave

**SOPRANO** *p sost.*

Since by man came death, since by man came death,

**ALTO** *p sost.*

Since by man came death, since by man came death, \_\_\_\_\_

**TENOR** *p sost.*

Since by man came death, since by man came death, \_\_\_\_\_

**BASS** *p sost.*

Since by man came death, since by man came death,

**Grave** ( $\text{♩} = 60$ )

*p*

**A** **Allegro** *f*

by man came al - so the re - sur - rec - tion of the

by man came al - so the re - sur - rec - tion of the

by man came al - so the re - sur - rec - tion of the

by man came al - so the re - sur - rec - tion of the

**A** **Allegro** ( $\text{♩} = 84$ )

*f*

dead, by man came al - so the re - sur - - rec - tion of the

dead, by man came al - so the re - - sur - rec - tion of the

dead, by man came al - so the re - sur - - rec - tion of the

dead, by man came al - so the re - sur - - rec - tion of the

dead, by man came al - so the re - sur - - rec - tion of the dead.

dead, by man came al - so the re - sur - - rec - tion of the dead.

dead, by man came al - so the re - sur - - rec - tion of the dead.

dead, by man came al - so the re - sur - - rec - tion of the dead.



**B Grave**

For as in Ad - am all die, for as in Ad - am all die,

For as in Ad - am all die, for as in Ad - am all die,

For as in Ad - am all die, for as in Ad - am all die,

For as in Ad - am all die, for as in Ad - am all die,

**B Grave (♩=60)**
**C Allegro**

e - ven so in Christ shall all be made a - live, e - ven so in

e - ven so in Christ shall all be made a - live, e - ven so in

e - ven so in Christ shall all be made a - live, e - ven so in

e - ven so in Christ shall all be made a - live, e - ven so in

**C Allegro (♩=84)**

Christ shall all be made a - live, e - ven so in Christ shall all,

Christ shall all be made a - live, e - ven so in Christ shall all,

Christ shall all be made a - live, e - ven so in Christ shall all,

Christ shall all be made a - live, e - ven so in Christ shall all,

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

Christ shall all, shall all be made a - live

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

# No 47. - RECITATIVE FOR BASS

"BEHOLD, I TELL YOU A MYSTERY"

1 Cor. xv: 51, 52

BASS SOLO

Be-hold, I tell you a mys-ter-y; we shall not all

sleep, but we shall all be chang'd in a mo-ment, in the

twinkling of an eye, at the last trumpet.

# No 48. - AIR FOR BASS

"THE TRUMPET SHALL SOUND"

1 Cor. xv: 52, 53

Pomposo, ma non allegro (♩=80)

Trumpet Solo





BASS SOLO %A

The trumpet shall sound, \_\_\_\_\_ and the dead shall be

%

*p*

Fourth system of musical notation. The bass staff begins with a solo section marked "BASS SOLO %A". The vocal line enters with the lyrics "The trumpet shall sound, \_\_\_\_\_ and the dead shall be". The piano accompaniment continues with chords, marked with a piano (*p*) dynamic.

raised, \_\_\_\_\_ and the dead shall be raised \_\_\_\_\_ in-cor-

Fifth system of musical notation. The bass staff continues the solo. The vocal line continues with the lyrics "raised, \_\_\_\_\_ and the dead shall be raised \_\_\_\_\_ in-cor-". The piano accompaniment provides harmonic support.

rup-ti-ble; \_\_\_\_\_ the

Sixth system of musical notation. The bass staff continues the solo. The vocal line concludes with the lyrics "rup-ti-ble; \_\_\_\_\_ the". The piano accompaniment ends with sustained chords.

**B**

trum-pet shall sound, \_\_\_\_\_ and the dead shall be

raised, \_\_\_\_\_ be raised in - cor - rup-ti-ble, \_\_\_\_\_ be

**\*\*)**

raised in - cor - rup-ti-ble, \_\_\_\_\_ and we shall be chang'd, \_\_\_\_\_

**C**

\_\_\_\_\_ and we shall be chang'd.

\*) Händel's score has here in - cor-rup - tible

\*\*) Händel's score has here, including last note in preceding bar, in - cor-rup - tible

Trumpet The trum-pet shall sound, — the

trum-pet shall sound, — and the dead shall be raised, —

be raised in - cor - rup-ti-ble,

be raised in - cor - rup-ti-ble, and



we shall be chang'd, be chang'd,

This system features a vocal line in the bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'we shall be chang'd, be chang'd,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

and we shall be chang'd,

This system continues the vocal line with the lyrics 'and we shall be chang'd,'. A fermata is placed over the final note of the vocal line, which is an E. The piano accompaniment continues with similar rhythmic patterns.

and we shall be chang'd, we

This system continues the vocal line with the lyrics 'and we shall be chang'd, we'. The piano accompaniment includes a piano (*p*) dynamic marking in the right hand.

shall be chang'd, we shall be

This system continues the vocal line with the lyrics 'shall be chang'd, we shall be'. The piano accompaniment continues with similar rhythmic patterns.

**F**  
chang'd, and we shall be chang'd,

This system begins with a fermata over the final note of the previous system, which is an F. The vocal line continues with the lyrics 'chang'd, and we shall be chang'd,'. The piano accompaniment continues with similar rhythmic patterns.

and we shall be

chang'd, we shall be chang'd,

Adagio *G a tempo*  
and we shall be chang'd, we shall be chang'd.  
*f a tempo*

*Fine*

\*)

For this cor - rup - ti - ble must put on in - - cor - rup - tion,

for this cor - rup - ti - ble must put on,

must put on,

— must put on, must put on in - - cor - rup - tion;

cresc.

and this mor - tal must put — on im - mor -

\*) This section is generally omitted.



tal -

i - ty, and this

mor - tal must put on im - mor - tal -

i - ty, im - mor - tal - i - ty. The

<sup>\*)</sup> N<sup>o</sup> 49. – RECITATIVE FOR ALTO

"THEN SHALL BE BROUGHT TO PASS"

1 Cor. xv: 54

ALTO SOLO

Then shall be brought to pass the say-ing that is

writ-en, Death is swal-low'd up in vic-to-ry.

<sup>\*)</sup> Nos. 49, 50, 51, 52 are generally omitted.

N<sup>o</sup> 50. – DUET FOR ALTO AND TENOR

"O DEATH, WHERE IS THY STING?"

1 Cor. xv: 55, 56

ALTO SOLO

Andante

TENOR SOLO O death, O death, where, where is thy sting? O death, where is thy

O grave, O

sting? O grave, where is thy vic-to-ry? O grave! O

grave, where, where is thy vic-to-ry? where is thy vic-to-ry? O death,

N.B. – This Duet is given in the abridged form indicated by Händel in the Dublin score. Compare the Full Score.

death, O death, where, where is thy sting? where, O grave, where is thy  
 where, where is thy sting? where, where is thy sting? O grave, where is thy

**A**

vic - to-ry? O death, where, where is thy sting? O grave,—  
 vic - to-ry? O grave! O death, where, where is thy sting? O

**A**

— O grave, where is thy vic-to-ry? O grave,—where is thy  
 grave, O grave, where is thy vic-to-ry? O grave.—where is thy



vic-to-ry? The sting— of death is sin, the sting of death is sin, and —

vic-to-ry? The sting— of death is sin, and the

— the strength of sin is — the law, the sting—

strength of sin — is — the law, the sting — of death is sin, the

— of death is sin, and the strength of sin — is — the law.

sting of death is sin, and — the strength of sin is — the law.

*attacca*

# No 51. - CHORUS

## "BUT THANKS BE TO GOD"

1 Cor. xv: 57

**Andante**

**SOPRANO**  
But thanks, but thanks, thanks, thanks be to God, but thanks, but

**ALTO**  
But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

**TENOR**  
But thanks, but thanks, thanks, thanks be to God, thanks be to

**BASS**  
But thanks, but thanks, thanks, thanks be to God, thanks be to

**Andante (♩ = 69)**

thanks, thanks, thanks be to God, who giv-eth us the vic-to-ry, the vic-to-ry thro'

God, thanks be to God, who giv-eth us the vic-to-ry thro'

God, thanks be to God, to God, who giv-eth us the vic-to-ry thro'

God, thanks be to God,

our Lord Je - sus Christ,  
 our Lord Je - sus Christ, who giv-eth us the  
 our Lord Je - sus Christ, who giv-eth us the vic - to - ry, who  
 who giv-eth us the vic - to - ry, the vic - to - ry thro'

A

who giv-eth us the vic - to - ry thro' our Lord Je - sus Christ,  
 vic - to - ry, who giv-eth us the vic - to - ry thro' our Lord Je - sus Christ, but  
 giv-eth us, who giv-eth us the vic - to - ry thro' our Lord Je - sus Christ,  
 our Lord Je - - sus Christ, thro' our Lord Je - sus Christ,

A

but  
 thanks, but thanks, thanks be\_ to God, thanks be to God,  
 but thanks, but thanks, thanks,



thanks, but thanks, but thanks, but thanks, thanks be to God,  
 thanks be to God,  
 thanks be to God, to God, thanks be to God, to God,  
 but thanks, but thanks, but thanks be to God, thanks

thanks be to God, but thanks, but thanks, thanks,-  
 God, to God, but thanks— be to God,  
 but thanks— be to God, but  
 be to God, but thanks, but thanks, thanks be to God,

## B

— thanks, thanks be to God, thanks, thanks be to God, thanks— be— to  
 thanks, but thanks, thanks, thanks be to God, thanks— be to God, to

## B

God, who giv-eth us the vic-to-ry, the  
 who giv-eth us the vic-to-ry, who giv-eth us the  
 God, who giv-eth us the vic-to-ry, who giv-eth us the  
 who giv-eth us the

vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but thanks,  
 vic-to-ry thro' our Lord Je-sus Christ, but thanks, thanks be to God, but  
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but  
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but

but thanks, thanks—be to God, to God, who giv-eth us the  
 thanks, but thanks, thanks be to God,  
 thanks, but thanks, thanks be to God, who  
 thanks, but thanks, thanks—be to God, who

vic - to - ry, who giv - eth us the vic - to - ry, who giv - eth us the  
 who giv - eth us the vic - to - ry, the  
 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the  
 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the

vic - to - ry thro' our Lord Je - sus Christ,  
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, but thanks, thanks,  
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, thanks, thanks be to  
 vic - to - ry thro' our Lord Je - sus Christ,

but thanks, thanks, thanks be to  
 thanks be to God, thanks, thanks be to God, but thanks, thanks,  
 God, thanks, thanks be to God, to God, but thanks, thanks,  
 but thanks. thanks,



God, thanks be to God, who giv-eth us the vic - - to -  
 thanks be to God, to God, who  
 thanks be to God, thanks be to God, who giv-eth us the  
 thanks be to God, thanks be to God, who

- ry thro' our Lord Je - - sus Christ, who  
 giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who  
 vic - to - ry, who giv - eth us the vic - to - ry, the vic - to - ry, who  
 giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry who

## Adagio

giv-eth us the vic-to-ry thro' our Lord Je-sus Christ.  
 giv-eth us the vic-to-ry thro' our Lord Je-sus Christ.  
 giv-eth us the vic-to-ry thro' our Lord Je-sus Christ.  
 giv-eth us the vic-to-ry thro' our Lord Je-sus Christ.

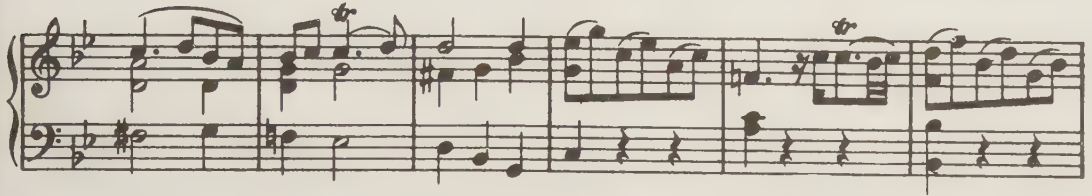
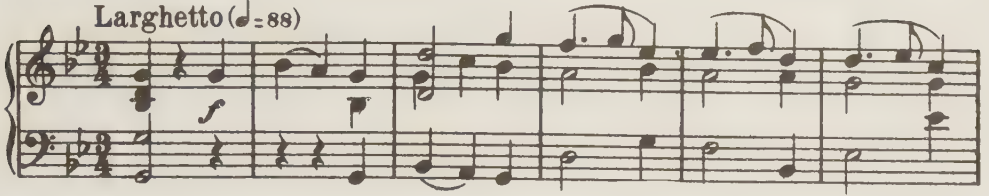
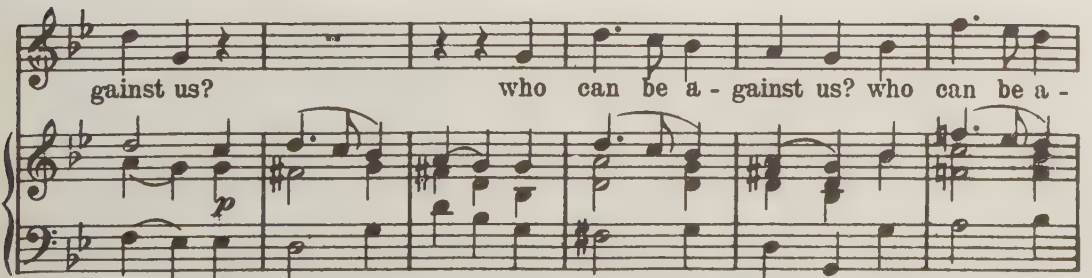
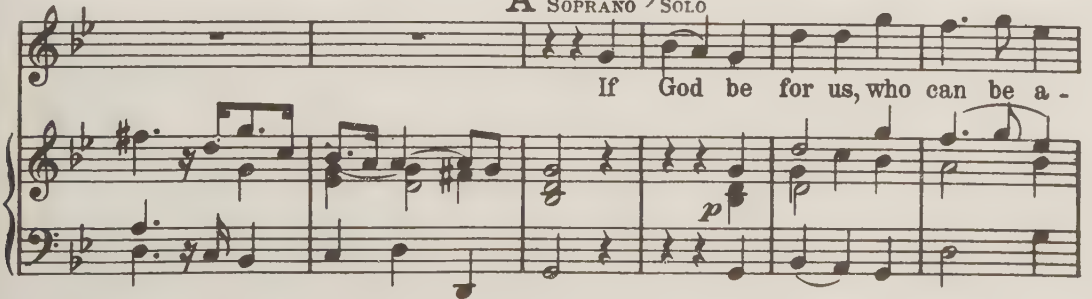
Adagio

## No 52. - AIR FOR SOPRANO

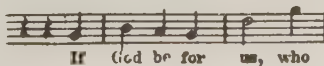
"IF GOD BE FOR US, WHO CAN BE AGAINST US?"

Romans viii: 31, 33, 34

Larghetto (♩ = 88)

A SOPRANO <sup>\*)</sup> SOLO

\*) Händel's score has here:



If God be for us, who

gainst us? If God be for us, who can be a -

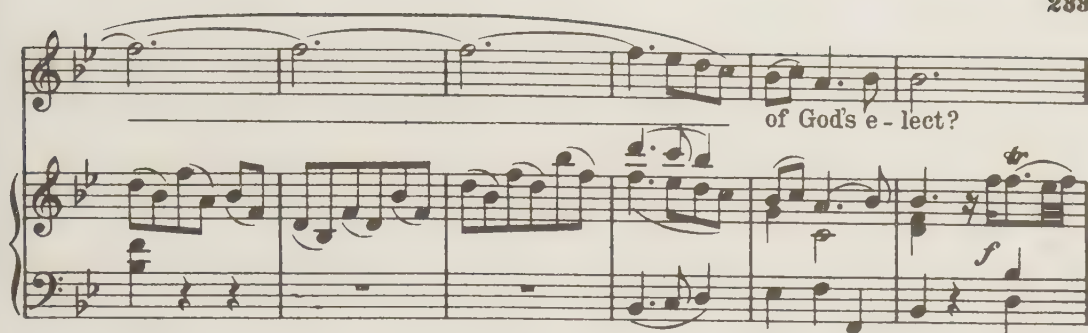
gainst us?

**B**  
Who shall lay an-y - thing to the charge of God's e - lect?

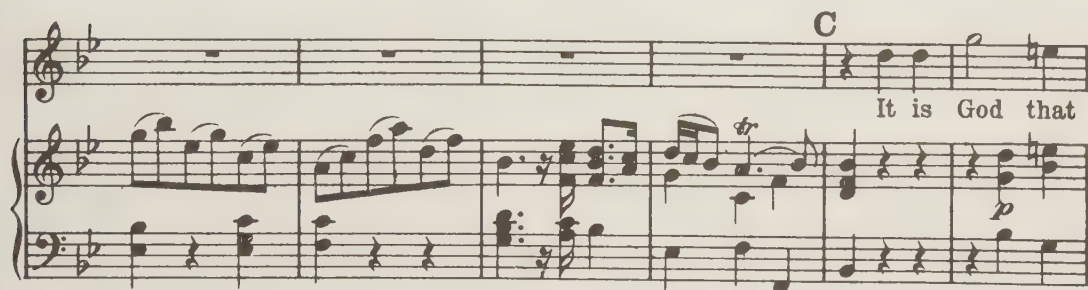
of God's e - lect?

Who shall lay an-y - thing to the charge

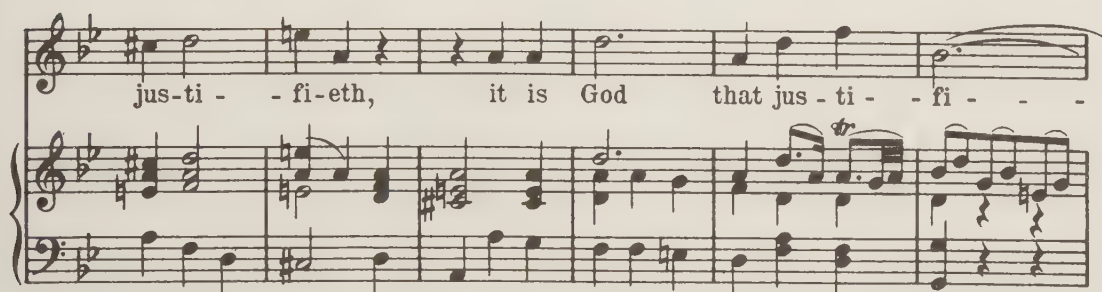




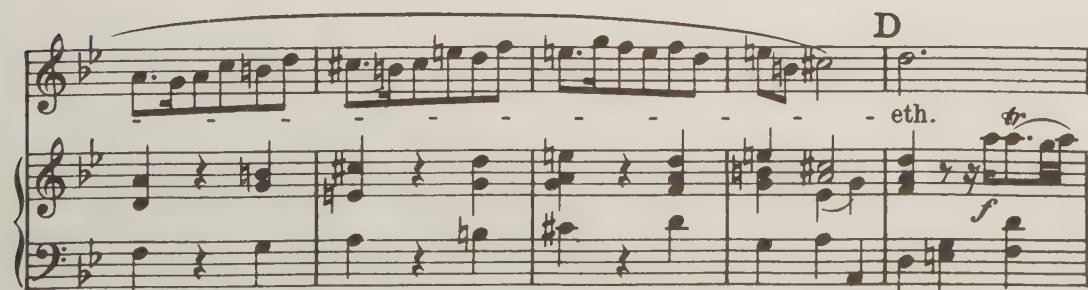
of God's e - lect?



C  
It is God that



jus-ti - - fi-eth, it is God that jus - ti - - fi - -

D  
- eth.

Who is he that con-demneth?

who is he that con - demneth? who is

he that con - demn - - - - - eth?

It is Christ that

di-ed, yea ra-ther, that is ris-en a - gain,

F

who is at the right hand of God, who

*p*

makes in-ter-ces-sion for us, who makes in-ter-ces-sion for us, in-ter-

ces-sion for us, who makes in-ter-ces

G

- sion, who makes in-ter-

*mf* *p*



ces - - - sion for us, who is at the

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'ces', followed by a series of eighth notes: 'sion for us, who is at the'. The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

right hand of God, who is at the right hand of God, at the right hand of

This system continues the vocal and piano parts. The vocal line repeats the phrase 'right hand of God, who is at the right hand of God, at the right hand of'. The piano accompaniment maintains its accompanimental role with sustained chords and moving lines.

Adagio

God, who makes in-ter - ces-sion for us.

*ad lib.* *f a tempo*

This system marks the beginning of a new section with the tempo marking 'Adagio'. The vocal line starts with a half note 'God,' followed by 'who makes in-ter - ces-sion for us.'. The piano accompaniment includes markings for 'ad lib.' and 'f a tempo'.

This system continues the piano accompaniment from the previous system, featuring intricate eighth-note patterns in the right hand and sustained chords in the left hand.

This system continues the piano accompaniment, showing further development of the eighth-note melody and harmonic support.

This system concludes the piano accompaniment on this page, ending with a final chord in the right hand and a sustained note in the left hand.

## No 53. - CHORUS

"WORTHY IS THE LAMB THAT WAS SLAIN"

Rev. v: 12,13

**Largo**

**SOPRANO** *f*

Wor - thy is the Lamb that was slain, and hath re -

**ALTO** *f*

Wor - thy is the Lamb that was slain, and hath re -

**TENOR** *f*

Wor - thy is the Lamb that was slain, and hath re -

**BASS** *f*

Wor - thy is the Lamb that was slain, and hath re -

**Largo** (♩ = 60)

**Andante**

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

**Andante** (♩ = 70)

wis-dom, and strength, and hon-our, and glo-ry, and  
 wis-dom, and strength, and hon-our, and glo-ry, and  
 wis-dom, and strength, and hon-our, and glo-ry, and  
 wis-dom, and strength, and hon-our, and glo-ry, and

### A Largo

bless - ing. Wor - thy is the Lamb that was slain,  
 bless - ing. Wor - thy is the Lamb that was slain,  
 bless - ing. Wor - thy is the Lamb that was slain,  
 bless - ing. Wor - thy is the Lamb that was slain,

### A Largo (♩ = 58)

and hath re - deem - ed us to God, to God by His  
 and hath re - deem - ed us to God, to God by His  
 and hath re - deem - ed us to God, to God by His  
 and hath re - deem - ed us to God, to God by His



## Andante

blood, to receive pow-er, and rich-es, and wisdom, and strength, and  
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and  
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and  
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and

Andante (♩ = 70)

## B Larghetto

honour, and glo-ry, and bless - ing.  
 honour, and glo-ry, and bless - ing.  
 honour, and glo-ry, and bless - ing. Bless-ing and honour, glory and  
 honour, and glo-ry, and bless - ing. Bless-ing and honour, glory and

B Larghetto (♩ = 76)

pow'r, be un - to Him, be un - to Him that sit - teth up - on the  
 pow'r, be un - to Him, be un - to Him that sit - teth up - on the

Blessing and honour, glory and pow'r, be un-to Him, be un-to  
 throne, and un - to the Lamb,  
 throne, and un - to the Lamb.

Him that sit-teth up-on the throne, and un - to the Lamb,  
 Bless - ing and  
 that sit-teth up-on the throne, and un - to the Lamb,

for ev - er and ev - er, for ev - er and ev - er, glo -  
 hon-our, glo-ry and pow'r, be un - to Him, be un - to Him  
 for ev - er and ev - er, for ev - er and ev - er, for ev - er and  
 Bless-ing and hon-our, glory and

ry,  
for ev - er and ev - er, for ev - er, that  
ev - er, for ev - er and ev - er,  
pow'r, be un - to Him, be un - to Him that sit - teth up - on the

that sit - teth up - on the throne, and  
sit - teth up - on the throne, up - on the throne, and  
throne, up - on the throne, up - on the throne, and

**C**  
un - - to the Lamb. Bless-ing and  
un - - to the Lamb. Bless-ing and hon - our, glory and  
un - - to the Lamb.  
un - - to the Lamb. Bless-ing and hon - our, glory and pow'r, be un - to

**C**



hon - our, glory and pow'r, be un - to Him, glo - -  
 pow'r be un - to Him, glo - - - ry be un - to Him  
 Bless-ing and ho - our, glory and pow'r, be un - to  
 Him for ev - er,

- ry be un - to Him  
 that sit - teth up - on the throne,  
 Him, and un - - to the Lamb.  
 that sit - teth up - on the throne,

that sit - teth up - on the throne, that  
 that  
 and

sit - teth up - on the throne, for ev - er and ev -

sit - teth up - on the throne, for ev - er and ev -

Bless-ing and hon-our, glory and pow'r, be un - to

un - to the Lamb for ev - er and ev -

er, and un - to the Lamb for

er, and un - to the Lamb for

Him. Bless-ing and hon-our, glo-ry and pow'r, be un - to Him for

er. Bless-ing and hon-our, glo-ry and pow'r, be un - to Him for

ev - er. Bless-ing and hon-our, glo-ry and pow'r, be un - to

ev - er. Bless-ing and hon-our, glo-ry and pow'r, be un - to

ev - er. Bless-ing and hon-our, glo-ry and pow'r, be un - to

ev - er.

## D

**D**

Him, be un - to Him, *ff* bless-ing and hon-our, glory and pow'r, be un - to

Him, be un - to Him, *ff* bless-ing and hon-our, glory and pow'r, be un - to

*ff* Bless-ing and hon-our, glory and pow'r, be un - to

**D**

Musical score for "Hallelujah" by J. S. Bach. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment (Piano). The key signature is D major (two sharps: F# and C#), and the time signature is common time (C). The tempo is marked "Allegro". The score is divided into two systems. The first system contains the vocal entries and the beginning of the keyboard accompaniment. The second system continues the vocal parts and the keyboard accompaniment. The lyrics are: "Him, be un - to Him, bless-ing, hon - our,". The vocal parts are written in four staves, and the keyboard part is written in two staves (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo).

glo - ry and pow - er, be un - to Him that sit - teth up - on the

glo - ry and pow - er, be un - to Him that sit - teth up - on the

glo - ry and pow - er, be un - to Him

glo - ry and pow - er, be un - to Him that



throne, up - on the throne, and un - - to the  
throne, and un - - to the  
that sit - teth up - on the throne, and un - - to the  
sit - teth up - on the throne, and un - to the Lamb, un - to the

E

Lamb, for ev - - er, for  
Lamb, for ev - - er, for ev - - er, for ev - er, for  
Lamb, for ev - - er, for ev - er, for ev - er, for  
Lamb, for ev - er, for ev - er, for

E

ev - - er and ev - - er, for ev - er and ev - er, for  
ev - er and ev - er, for ev - - er and ev - er, for  
ev - er and ev - er, for ev - er and ev - er, for  
ev - er and ev - er, for ev - - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for

## Adagio

ev - er, for ev - er and ev - er, for ev - er and ev - er.

er, for ev - er and ev - er, for ev - er and ev - er.

ev - er, for ev - er and ev - er, for ev - er and ev - er.

- er, for ev - er and ev - er, for ev - er and ev - er.

Adagio

**F** Allegro moderato

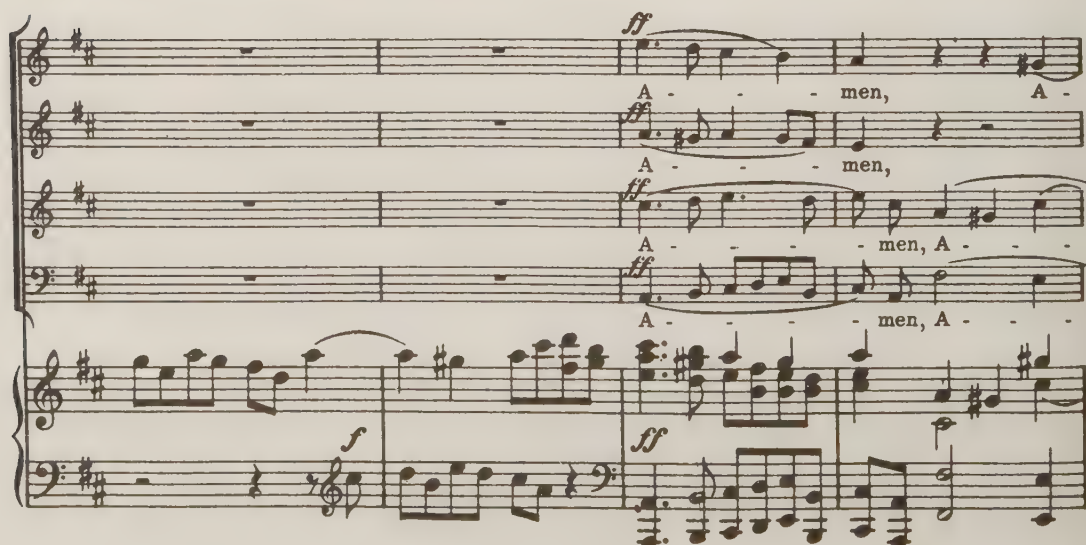
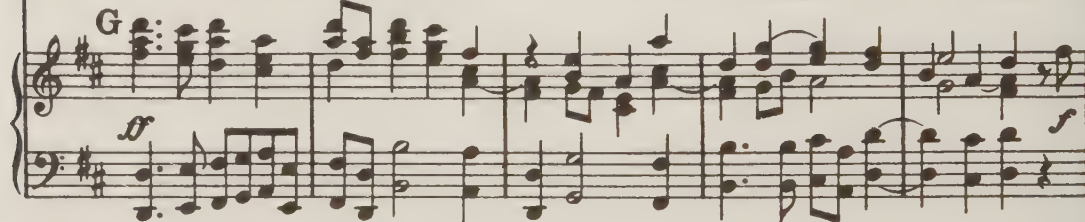
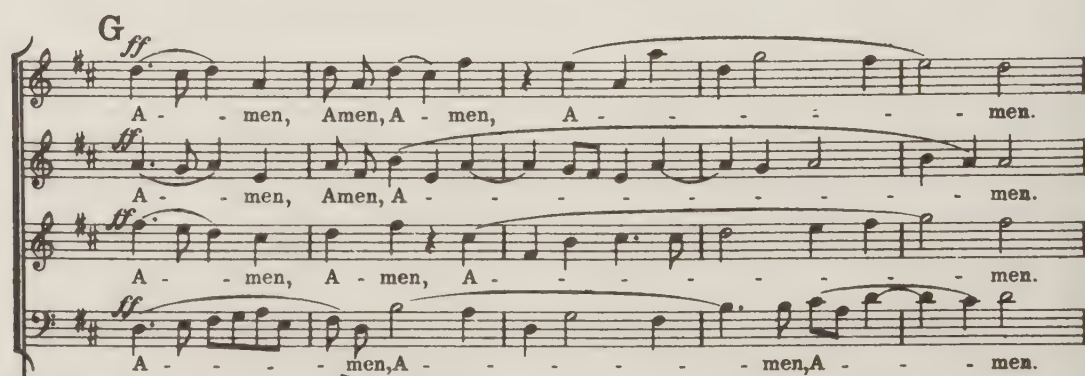
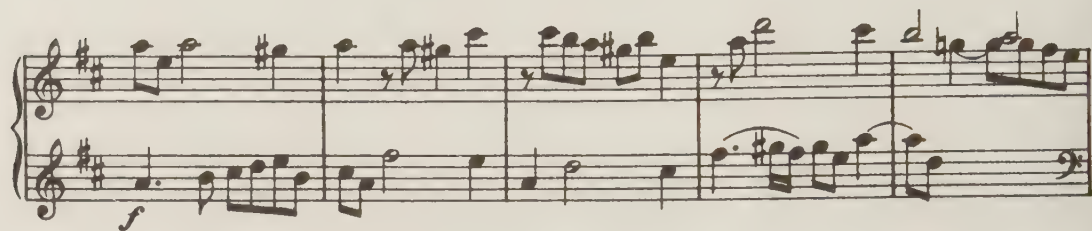
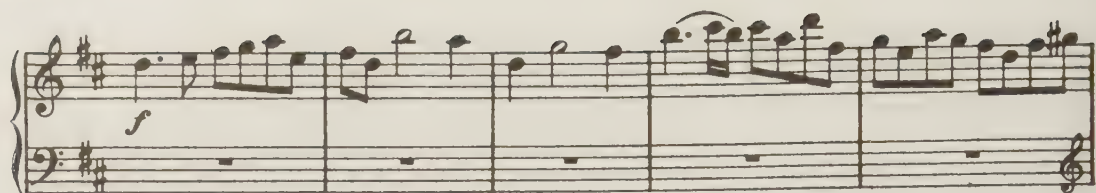
A - men, A - men, A - men

**F** Allegro moderato (♩ = 88)

[illegible][illegible]

A musical score for the hymn "Amen". The score is written for four parts: Soprano, Alto, Tenor, and Bass (vocal), and Piano (instrumental). The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The vocal parts are arranged in four staves, and the piano part is in the bottom staff. The lyrics "A - men, A - men, A - men." are written under the vocal staves. The piano part provides a harmonic accompaniment with chords and moving lines. The score is presented in a single system with a repeat sign at the end.





men, A - men, A -

A - men, A - men, A -

men, A - men, A - men, A -

men, A - men, A -

H

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'men, A - men, A -' and 'A - men, A - men, A -'. The fifth staff is a piano accompaniment. A section marked 'H' begins in the middle of the system.

men, A -

men, A -

men, A -

men, A -

men, A -

The second system continues the vocal and piano parts. The lyrics 'men, A -' are repeated across the vocal staves. The piano accompaniment continues with a steady rhythm.

men,

men, A -

men, A - men, A -

The third system concludes the vocal and piano parts. The lyrics 'men, A -' and 'men, A - men, A -' are present. The piano accompaniment ends with a final chord.

I

A - - - - - men,  
men, A - - - - - men, A -  
men,  
men,

I

This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts have lyrics: 'A - - - - - men,' and 'men, A - - - - - men, A -'. The piano accompaniment is in G major and 4/4 time, with a tempo marking of 'I'.

A - - - - - men, A - - - - - men,  
men, A - - - - - men,  
men, A -  
A - - - - - men, A - - - - - men, A -

This system contains the third and fourth systems of music. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: 'A - - - - - men, A - - - - - men,' and 'men, A - - - - - men,'. The piano accompaniment continues with the same tempo marking of 'I'.

A - - - - - men, A - - - - - men,  
men, A - - - - - men,  
men, A - - - - - men, A -

This system contains the fifth and sixth systems of music. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: 'A - - - - - men, A - - - - - men,' and 'men, A - - - - - men,'. The piano accompaniment continues with the same tempo marking of 'I'.



**K**

men, A - men, A - men, A -

**K**

men, A - men, A - men, A -

**L**

men, A - men, A - men, A -

[illegible][illegible]

Adagio

A - - men, A - - men, A - - men.

A - - men, A - - men, A - - men, A - - men, A - - men.

A - - men, A - - men, A - - men, A - - men, A - - men.

A - - men, A - - men, A - - men, A - - men, A - - men.

Adagio











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